Dimensions of Translation

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Chapter 1

Introduction to Translation

1.1. Introduction

Translation is the communication of meaning from one language (the source) to another language (the target). Translation refers to written information, whereas interpretation refers to spoken information. In other words, translation is the communication of the meaning from a source-language text by means of an equivalent target-language text. The English language draws a terminological distinction (which does not exist in every language) between translating (a written text) and interpreting (oral or signed communication between users of different languages); under this distinction, translation can begin only after the appearance of writing within a language community. The purpose of translation is to convey the original tone and intent of a message, taking into account cultural and regional differences between source and target languages. Translation has been used by humans for centuries, right from the origin of the written literature. xxxxxxx Modern-day translators use sophisticated tools and technologies to accomplish their work, and rely heavily on software applications to simplify and streamline their tasks.

Organizations around the world, encompassing a multitude of sectors, missions, and mandates, rely on translation

for content as diverse as product labels, technical documentation, user reviews, promotional materials, annual reports, and much more. A translator always risks inadvertently introducing source-language words, grammar, or syntax into the target-language. On the other hand, such "spill-overs" have sometimes imported useful source-language calques and loanwords that have enriched target languages. Translators, including early translators of sacred texts, have helped shape the very languages into which they have translated. Due to the laborious nature of the translation process, since the 1940s, efforts have been made to automate translation or to mechanically aid the human translator. More recently, the rise of the internet has fostered a world-wide market for translation services and has facilitated "language localization".

1.2. Principles and Practice of Translation

Translation is the comprehension of the meaning of a text and the subsequent production of an equivalent text that communicates the same message in another language. The text that is translated is called source text and the language that is translated into is called target language. The product is sometimes called the target text.

Translation, in general is practiced by bilingual person. But, when it is pursued by persons with limited proficiency in one or both languages, there is a risk of spilling over of idioms and usages from the source language into target language. On the other hand, inter-linguistic spillage has also served the useful purpose of importing calques and loanwords from source language into a target languge that previously lacked a concept or a convenient expression for the concept. Translators and interpreters have thus played an essential role in the evolution of language and cultures.

The art of translation is as old as written literature. Parts of the Sumerian Epic of Gligamesh, among the oldest known

literary works, have been found in translations into several Southwest Asian languages of the second millennium BCE. The Epic of Gilgmeshmay has been read in their language by early authors of the Bible and Iliad. It was bible translation that helped to promote the theory and practice of translation. The principle and practice of translation initially was the outcome of bible translation.

Developments since Industrial Revolution have influenced the practice of translation. The internet has helped expand the market for translation and has facilitated product localization. Currently, 75% of professional translators work with technical texts. Since, the 1940s, attempts have been made to computerize the translation of natural language texts (machine translation) and to use computers as an aid translation (computer-assisted translation).

1.3. Many facets of translation

There are many facets of translation. The trends in the theory and practice of translation can be best understood if we look at the definition and viewpoints on translation furnished by theoreticians and practitioners of translation. A few of them are discussed below.

1.3.1 Savory's viewpoint

Savory (1957) believes that the translation should read as the original and reflect the freshness of the original. The translator should take into consideration the probable thoughts of the author's readers and his readers and the period of history in which the original author lived, etc., while opting for the nearest equivalent. He has given six sets of different options for translation:

1. a. A translation must give the words of the original.

   b. A translation must give the ideas of the original.

2. a. A translation should read like an original work.

   b. A translation should read like a translation.

3. a. A translation should reflect the style of the original.

   b. A translation should reflect the style of the translator.

4. a. A translation should read as a contemporary of the original.

   b. A translation should read as a contemporary of the translator.

5. a. A translation may add to or omit from the original.

   b.A translation may never add to or omit from the original.

6. a. A translation of verse should be in prose.

   A translation of verse should be in verse.

Savory acknowledges four types of readers: (i) those who do not know anything about the source language (SL), (ii) students who may be learning the source language, (iii) those who knew the SL in the past but forgotten now and (vi) those who still know the SL. According to him, translation has to be rendered, keeping in mind the four types of readers.

1.3.2. Catford's viewpoint

Catford (1965:1) states, "translation is an operation performed on languages: a process of substituting a text in one language for a text in another." According to him translation, as

a process, is always uni-directional and is always performed in a given direction from a source language into a target language. His viewpoint on translation is best expressed in the following definition (Catford, 1965:20) "translation may be defined as the replacement of textual material in one language (SL) by equivalent textual, material in another language."

Catford's approach to translation equivalence differs from that adopted by Nida since Catford had a preference for a more linguistic-based approach to translation, and this approach is on the basis of the linguistic work of Firth and Halliday. His main contribution to the field of translation theory is the introduction of the concepts of types and shifts of translation. Catford proposed comprehensive types of translation in terms of three criteria:

1. The extent of translation (full translation vs. partial translation);
2. The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation);
3. The levels of language involved in translation (total translation vs. restricted translation). (sentence is in fragment, please complete it to make it a full sentence)

We will refer only to the second type of translation, since this is the one that concerns the concept of equivalence, and we will then move on to analyze the notion of translation shifts, as elaborated by Catford, which are based on the distinction between formal correspondence and textual equivalence. In rank-bound translation, an equivalent is sought in the TL for each word, or each morpheme encountered in the ST. In unbounded translation, equivalences are not tied to a particular rank, and we may additionally find equivalences at a sentence, clause, and other levels. Catford finds five of these ranks or levels in both

English and French, while in the Caucasian language Kabardian, there are only four.

Thus, a formal correspondence could be said to exist between English and French if relations between ranks have approximately the same configuration in both languages, as Catford claims.

One of the problems with formal correspondence is that, despite being a useful tool to employ in comparative linguistics, it seems that it is not relevant in terms of assessing translation equivalence between ST and TT (please mention ST and TT in the beginning of the chapter in the due course of usage itself). For this reason, we now turn to Catford's other dimension of correspondence, namely textual equivalence which occurs when any TL text or portion of the text is 'observed on a particular occasion ... to be the equivalent of a given SL text or portion of text' (ibid.:27). He implements this by the process of commutation, whereby 'a competent bilingual informant or translator' is consulted on the translation of various sentences whose ST items are changed to observe 'what changes if any occur in the TL text as a consequence' (ibid.:28).

As far as translation shifts are concerned, Catford defines them as 'departures from formal correspondence in the process of going from the SL to the TL' (ibid.:73). Catford argues that there are two main types of translation shifts, namely level shifts, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g., lexis), and category shifts which are divided into four types:

1. Structure-shifts, which involve a grammatical change between the structure of the ST and that of the TT;
2. Class-shifts, when an SL item is translated with a TL item which belongs to a different grammatical class, i.e., a verb may be interpreted with a noun;

3. Unit-shifts, which involve changes in rank;
4. Intra-system shifts occur when 'SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves a selection of a non-corresponding term in the TL system' (ibid.:80). For instance, when the SL singular becomes a TL plural.

Catford was very much criticized for his linguistic theory of translation. One of the most scathing criticisms came from Snell-Hornby (1988), who argued that Catford's definition of textual equivalence is 'circular,' his theory's reliance on bilingual informants is 'hopelessly inadequate', and his example sentences are 'isolated and even absurdly simplistic' (ibid.:19-20). She considers the concept of equivalence in translation as being an illusion. She asserts that the translation process cannot merely be reduced to a linguistic exercise, as claimed by Catford, for instance; since there are also other factors, such as textual, cultural, and situational aspects, which should be taken into consideration when translating. In other words, she does not believe that linguistics is the only discipline that enables people to translate, as translation involves different cultures and different situations at the same time. They do not always match from one language to another.

1.3.3. Nida's viewpoint

Nida believes, "translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, firstly in terms of meaning and secondly in terms of style"(Nida, 1974: 12). According to Nida, translation involves two types of activities; one is the understanding of the message of the source language or decoding. Second is

expressing this message in the target language or recoding. The diagrammatical representation of translation from Nida's viewpoint is given below:

According to Nida (1974), there are two types, based on the quality of translation, 1) formal correspondence; that is a translation in which the features of the form of the source language text have been mechanically reproduced in the target language. 2) Dynamic equivalence: i.e., a translation in which the message of the original text is transformed into the target language so that the response of the receptors is essentially like that of the original receptors.

The translation is purely literary and secondary activity undertaken by scholars who had bilingual, if not multilingual, capabilities. It was not thought of as a science at all and least of all was it thought to have a theoretical foundation. Eugene Nida pioneered the journey of Translation Studies towards a more scientific and systematic methodology, an influential force in the field of translation theory in the U.S. Translation that had been viewed as a secondary activity without any theoretical base in the U.S was given a direction and'elevation' to the status of a science by Nida. His theory evolved from the practice of translation, as it was a direct offshoot of his translation of the Bible. Nida's major works are Message and Mission (1960) and Toward a Science of Translating (1964).

Nida, in his essay "Theories of Translation" outlined four significant perspectives in translation theory. According to him, the different ways in the process of interlingual translation can be categorized into four different viewpoints:

a. The SL text, its history of production, transmission, and interpretation (Philological)

b. Languages involved in the process, including SL and TL (Linguistic)

c. The method of communication that goes on behind the translation (Communicative)

d. The different language and culture codes that are involved in the process (Sociosemiotic)

Nida points out that these categories are not always antagonistic but complementary and supplementary.

He seemed to prefer the sociosemiotic approach.

Philological Perspective

Nida traces the philological perspective in western translation to Cicero, Horace, Augustine, and Jerome. They were concerned about the accuracy of translations, and the focus of their discussions was 'faithfulness' to the SL text. Questions of faithfulness are inevitably linked to the interpretation of the text.

Nida points out how this became a primary focus especially in the case of Bible translations. Among other translators of the earlier ages, he counts Luther, Etienne Dolet, Cowley, Dryden, and Pope as those with a philological bent; of these, he considers Luther to be the most influential. The philological perspective continues; George Steiner, John Felstiner (author of Translating Neruda) etc are modern representatives of the philological perspective. It can be seen that these translators are more concerned with the text, its interpretation, and how it should be presented to TL readers. This approach has its limitations. Nida says that practitioners of this approach realized the narrowness of its focus and acknowledged that other linguistic and cultural aspects need to be factored into the process of translation.

Linguistic Perspective

Translation involves two languages and it is no surprise

that linguists should be interested in the process. They study the SL and TL structures to understand translation better. In fact, translation was, for a long time, thought to be the natural territory of linguists. Nida acknowledges the contributions of linguists like Sapir, Bloomfield and Jakobson especially in the field of the study of the functions of language.

Chomsky's transformational generative grammar was a path-breaker of sorts, helping translation theorists

like Nida to find their own feet. Chomsky helped to make translation studies more precise. As Nida puts

it, "its [Chomskyan] Boolean rewrite rules and seemingly precise formulas for embedding" made it valuable for computer-aided machine translation also. ("Theories of Translation," http://www.scribd.com/

doc/49330223/Theories-of-E-Nida). Philosophers interested in questions of language, like Wittgenstein, Willard Quine and Paul Ricoeur, have contributed indirectly to the growth and evolution of this perspective. They focused their attention on the language of philosophical discussions, as part of their endeavour to make philosophy more accessible to the people. This encouraged interest in the everyday use of language and helped to avoid a naive belief in the reliability of natural language. This, according to Nida, had an indirect impact on linguistics and translation.

Communicative Perspective

The development of communication theory and the concepts associated with it were applied to the field of translation mainly by Nida himself, especially in the volume from One Language to Another edited along with de Waard. The communication model that consists of a sender, message,

receptor, feedback, noise, setting, and the medium was applied to the translation paradigm also. According to this, translation also is essentially a message that is decoded and then recoded by the translator for the receptor. Sociolinguists who study the use of language in society have made essential contributions to the study of translation based on communication theory. Nida points out that an understanding of the ways in which language is used in interpersonal relationships in any given society is crucial to the act of translation.

Emphasis on the communicative aspects would also mean that the translator is primarily concerned about the translatability of languages. The functions of language – viz. informative, expressive, imperative, cognitive, to name a few – influence translation. In this context, Nida points out how, contrary to popular perception, the informative function is perhaps the least important of all functions of language. Attention to functions lead to attention to "discourse structures" or those of "rhetoric" and "poetics". This means that an evaluation of a translation "must be in terms of the extent to which the corresponding source and receptor texts adequately fulfill their respective functions. ("Theories of Translation") According to Nida, the minimal requirement for the adequacy of a translation would be that the receptor language readers are made aware of the emotional and cognitive responses of the source language readers to the text. The maximal requirement would be that the responses of the receptor language readers are similar to those of the source language ones. Nida observes that the former yardstick can be applied to translations between languages that are far apart in terms of culture and linguistic culture. The 'maximal

requirement' criterion, on the other hand, should be applied to closely related languages like English and

French. Theorists like Georges Mounin and Katharina Reiss are examples of those who look to the communication paradigm behind translation theory.

Sociosemiotic perspective

This perspective views communication as an act that involves numerous codes. Nida points out how the impact of a verbal message is not that of words alone but extralinguistic and paralinguistic aspects like the background of the speaker, his/her sincerity, knowledge and expertise etc. It is not as if people are conscious of these elements, but they play a vital role in their response to a statement. Here we see an interplay of verbal and nonverbal codes that go into the process of communication. These codes are present in written communication also and hence they have a role in translation.

Language is seen as a code that is embedded in the socio-cultural context, and communication will be influenced by all these factors. Communication is seen as a dynamic activity, closely linked to the social customs and practices as well as individualistic peculiarities. It is also a reciprocal act – the sender awaits feedback from the receptor through verbal and nonverbal codes. The translation that takes all these factors into account will be sensitive to source and receptor socio-lingual codes.

Nida outlines the advantages of the sociosemiotic approach:

1. It perceives language as the offshoot of a host of socio-cultural factors and hence rooted in the everyday world of reality, rather than in an ideal speaker community.
2. It can be verbally creative as its focus is on actually spoken language; it is not bound by reductive rules of language.
3. It does not conceive of language as a rigid system with clear cut boundaries and a well-established meaning underlying it. It acknowledges the malleability of language and the indeterminacy of meaning.

4. It takes into account the interdisciplinary nature of codes, which tends to expand the boundaries of translation activity.

Chomsky

Nida's translation theory owed a lot to a new trend in linguistics. Linguistics which had hitherto workedon languages and their structural aspects, began to look for universals or commonalties that underlay different languages. Translators became interested in this as this helped them in their search for satisfactory translation methods. The pioneer of this new wave in linguistics was Noam Chomsky whose

Syntactic Structures was published in 1957. Generative transformational grammar, as conceptualized by Chomsky, had a different perspective of language. Grammar is structured and is composed of numerous levels. The ‘base component' is the primary level. It consists of two kinds of rules – phrase structure rules and lexical rules. Both are common to all languages. Phrase structure rules are those governing semantic and syntactic information of a language and generate deep structure. This deep structure is modified by transformational rules and generates surface structure. All sentences in a language belong to surface structure. According to Chomsky, the phrase structure rules that encode the semantic and syntactic information of a language are similar to the workings of the unconscious in the human mind. Deep structure determines meaning and surface structure determines sound.

Language learning according to Chomsky is intuitive; he stated that the human mind knows language even before formally acquiring it. There were many sceptics who questioned this statement. Gentzler points out that it had another drawback in that it was not based on a living language but an ideal situation. He quotes Chomsky to prove his point: “Linguistic theory is concerned primarily with an ideal

speaker-listener, in a completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions...” (Gentzler 49).

Influence on translation theory

Translation theorists appropriated chomsky's theory because it conceptualized a universal pattern behind different grammatical structures and Nida was one of the first to make use of this theory.To make a mention, the purpose of the translation decides the methodology which also concurs with concept of Nida. In the course of the translation of the Bible, he was made acutely aware of the importance ofconveying the message as accurately as possible. He was unhappy with the prevalent modes of translation that gave more importance to form than content. He saw this as a direct descendant of 19th century attitudes to translation as epitomized by Matthew Arnold. Arnold had insisted on retaining all the difficult

foreign elements of the SL text as they were without domestication, for the benefit of the TL reader. It was the duty of the reader to rise to the situation and understand the text. This puts pressure on the reader; s/he or she is expected to be a scholar who is educated and refined and is almost at par with the writer or /translator.

Nida disliked this elitist approach; if the word of God had to be accessible to the common man, one could

not afford such an attitude. It was the translator's duty to get across the word to the lay reader and s/he had

to look for ways to do it satisfactorily. Nida's example was the American Standard Version of the Bible. It was a literal translation of the Bible that was in the English language but

foreign in terms of its grammar and structure. Students of

theology read it but not by the general reader. Nida's point was that, to read the Bible, it is necessary to translate into a familiar idiomatic language.

Gentzler argues that Nida's 'scientific' theory of translation has a direct connection to his evangelization mission or the mission of spreading the word of God. Nida believed that there is a unitary meaning behind every text that can be and should be, conveyed adequately into another language. It is in this context that Chomsky's theory helped Nida formulate his theory of translation. Despite Chomsky's warnings on the appropriation of transformational generative rules to other areas, Nida borrowed from precisely that area. Nida interpreted the Chomskian concept of standard features or 'universals' that is present in all languages as the single, unitary message that is hidden in the text, waiting for the translator to bring it out. This (pl explain "This" or can be put in different words to relate to the previous sentence) is what prompts Gentzler to comment: "If Chomsky's theoretical base is Platonic, Nida's is Protestant" (Gentzler 52). Nida's theory took the socio-cultural contexts of SL and TL, respectively and translated in such a way that the TL reader could comprehend the SL well.

The practical difficulties that Nida encountered in translating the Bible into a language that was far removed in terms of culture are perhaps what led him in the direction of the sociosemiotic perspective. So, unlike Chomsky, who pays more attention to the sign, Nida pays more attention to the response to the sign. In Biblical translation, this would assess whether the receptor has understood the word of God or not. However, Nida's primary concern "is not with the meaning any sign carries with it, but with how the sign functions in any given society" (Gentzler 53). It is a more pragmatic approach to the concept of meaning. However, since he believes that the source is unitary (which is God in the case of Bible translation), the intention in communication is stable. Gentzler states: "Nida's theory emphasizes not formal

correspondence, but functional equivalence; not literal meaning but dynamic equivalence; not"what" language communicates, but "how" it communicates" (53).

1.3.4. Tanke's Viewpoint

The following view on translation is quoted from Tanke (1976; 33) which advocates the perfect equivalence of meaning between the source and target texts: "Translation is the transfer of a text from a source language into a text in a target language, the objectives being a perfect equivalence of meaning between two texts."

1.3.5. Susan Bassnett Mcquire's Viewpoint

Mcquire (1980) also gives prime importance to the transfer of meaning, which she reflects in her definition of translation. According to McGuire (1980: 13) "translation involves the transfer of meaning" contained in one set of language sings into another set of language sings through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also."

1.3.6 Peter Newmark Viewpoint

Peter Newmark not only gives importance to the rendering of the meaning of the text in the source language into target language but also insists on the transfer of the author's intention. According to Peter New Mark (1988; 50: "translation is remaindering the meaning of a text into another language in the way that author intended the text."

Peter Newmark proposes a dual theory of semantic and communicative methods of translation. Newmark defines the act of translating as transferring the meaning of a text, from one

language to another, taking care mainly of the functional relevant meaning.

He works with three propositions:

- "The more important the language of a text, the more closely it should be translated";
- "The less important the language of a text... the less closely it needs to be translated";
- "The better written a text, the more closely it should be translated, whatever it's degree of importance..."

Despite the problem that poses the ambigüity of "important" and "better written", his proposal intends to narrow the gap between targeteers (ciblistes) and sourceres (sourciers). The translator has to establish priorities in selecting which has varieties of meaning to transfer in the first place. For that, he has to use his creativity, particularly when he forcefully distorts the target language introducing new elements of another culture. In that sense, he will be breaking Toury's translational norms. That is the case when translating cultural metaphors, transcultural words, concept words. Newmark criticises the present-day controversies stuck to the conflict between free and literal translation.

For him, if the theory of translation insists on discussing the topic of equivalence, it would be text to text equivalence and not merely word to word. He distinguishes types of texts and types of words in the texts.

He classifies texts into three categories:

1. scientific-technological
2. institutional-cultural
3. literary texts

But, he stresses that technical or institutional translation can be as challenging as rewarding as literary translation.

As every word has its own identity, its resonance, its value, and words are affected by their contexts, he distinguishes different types of words:

- functional words
- technical words
- common words
- institutional words
- lexical words
- concept words

He considers two types of translation: semantic and communicative, although he states that the majority of texts require communicative rather than semantic translation. The communicative translation is strictly functional and usually the work of a team. Semantic translation is linguistic and encyclopedic and is generally the work of one translator.

Among the translation problems, Newmark discusses the special attention given to the metaphor. He proposes seven procedures for its translation:

- reproducing the same image of the SL in the TL
- replacing the image in the SL with a standard TL image
- translating the metaphor by a simile
- translating metaphor or simile by simile plus sense
- conversion of metaphor to sense
- deletion
- same metaphor combined with sense

Newmark stays very close to the linguistic approach when he defines translation theory as an interdisciplinary study derivated from comparative linguistics.

For Newmark, the main concern of translation theory is to determine appropriate translation methods for the widest possible range of texts or text-categories and to provide a framework of principles for translating texts and criticizing translation. (Newmark goes over the criticism aspect very superficially. We find a deep study on process and product of translation criticism in Antoine Berman). Translation theory also attempts to give some insight into the relation between thought, meaning, and language. It can show the student all that is or may be involved in the translation process. For Newmark then the translation is a craft. The translator acquires a technique in which the process takes into account, acts of comprehension, interpretation, formulation, and recreation.

1.3.7. Summing up and evaluation of the viewpoints

Translation constitutes an essential tool for better communication. The translation is not a new activity. It is as old as history. It is one of the areas studied elaborately both by linguists and translators. If we go through all the definitions of translation chronologically, we can identify two trends in translation. The first is the traditional view, which is very rigid and the second is the modern trend which is more flexible. Traditionally translation was considered as the process of replacement of a text written in a target language, the objective being a maximum equivalence of meaning. But in the present-day situation, translation is the process of transfer of message expressed in a source language into a message expressed in a target language, with the maximization of the equivalent of one or several levels of content of the message.

The idealist would argue that a translation should give the sense of the original and that the reader should not feel that he is reading a translation. The art of the translation is to conceal the art or act of the translator. An ideal translation demands the

translator's absolute proficiency in the two languages he handles while engaging in translation activity. The language from which a translation is done, i.e. the source language and the language into which a translation done, i.e. the target language must yield easily to the translator's touch.

If we perceive and define translation as an autonomous scholarly activity of rendering a text from one language into another, the meaning and scope of the terms 'translation' becomes very narrow, restricted, incomplete, and misleading. Though translation does involve the rendering of something into another language, it is essentially a social activity in which meaning is perceived either consciously or unconsciously by the participants of that activity.

The translation is a craft to replace a written message and/or statement in one language by the same message and/or statement in another language. In the approach of translation as a craft, the aims and results are more important than the linguistic operation. When it comes to technical translation, it may be counted as a craft or a science where the subject or the content alone matters, and the form need not be recreated in the translation.

The translation is an art that demands the rigour of discipline of science. It seems to involve an accurate and controlled manipulation of language which is tempered by a degree of freedom, imagination, and creativity. Though the linguistic background of a translator can be understood easily, the creative element in his make-up cannot be understood easily. The translation must be an interpretation and contemplation of a language at work rather than a primary production of a text. Though translation involves a great deal of theory and practice, it is often said that a good translation has never depended on the adequacy of a theory.

1.3. Types of Translation

Translation is classified and typified based on different points of view and opinions we discussed above. The typologies of translation attempt by a few important theoreticians have are below.

1.3.1. Savory's typology

As mentioned, Savory (1957) advocates four types of alternative kinds of translation for every text, keeping in mind the four types of readers mentioned in that context. Savory classifies the translation, based on the method of translation and of the kind of the text, into four types. They are (1) perfect translation, (2) adequate translation, (3) composite translation, and (4) scientific and perfect translation.

Perfect translation: Translation of all purely informative statements as encountered by the traveller or uscd by the advertiser comes under this category. The perfection of the translation is a result of the nature of the original message, which is direct, unemotional, and is made in plain words to which no intense associations are attached.

Adequate translation: Adequate translation is which is so satisfactorily in practice that a grumble at words and phrases here and there may be dismissed as a quibble. All translations made for the general reader who may use them without giving a thought to the fact that what he is reading was not originally written in his language fall into this category. Both in the original and the translation, the matter is more important than the manner. In most instances of this kind, the readers may know little or nothing of the language of the original. This includes the translation of literature made by scholars for serious students and for all earnest readers who seek something more than mere entertainment.

Composite translation: It includes the translation of prose into prose, of poetry into prose, and of poetry into poetry, i.e. all translations of literature come under this. The translator neglects the commercial value of the translation and spends a very long time on his work. A great quantity of translation is made, printed, and published for the only reason that the translator has enjoyed the reading of some passage or poem, has felt the urge to try to render or express it in another language he knew. He just wishes to share his pleasure with others.

Scientific and technical translation: Here, the first importance is given to the matter. The manner is of no significance whatever. This type of translation is made solely for the intrinsic value of the original work.

1.3.2. Vinay and Darbelnet typology

Depending on the nature of the difficulty, encountered Vinay and Darbelnet (1958), of Canadian translation Bureau, distinguished seven different methods of translation.

1. Word for word: example; overcharge = surcharge
2. Copy: Copy is the transposition of the construction in one language into the other. Ex.cold war: kuLirpoor.
3. Loan: Loan is the incorporation in the language of a word taken from another language. Ex: English miles into Tamil as mail.
4. Transposition: Transposition is the restitution of one part of a speech by another.

   Ex. Translating - traduction
5. Modulation: Modulation is taking account of difference in approach from one language into the other language. ex: English sky scraper as vaanam curaNTi in Tamil.

6. Equivalence: This is the translation of a concept by a similar concept; ex. 'cock and bullstory' as kakamma gubbamma kathe.
7. Adaptation: This is the restitution of a situation unknown to the target language by reference to an analogous situation; ex: quack; galekai pandita

1.3.3. Roman Jacobson's typology

Roman Jacobson (1966:232-239) identifies the following three types of translation:

1. Intralingual translation or rewording in which the verbal signs of a language are replaced/interpreted by the verbal signs available in the same language. For example, prose rendering of a poem in the same language.
2. Interlingual translation or translation proper in which the verbal signs of one language are interpreted/ replaced by the verbal signs of another language.
3. Intersemiotic translation in which the interpretation of verbal signs is done by means of non-verbal sign system.

1.3.4. Catford's Typology

Catford (1965) has distinguished some broad categories of translation in terms of the extent, level and the ranks of translation.

1.) Depending on the extent of source language text submitted to the translation process, translation can be full or partial.

2.) Depending on the levels of language involved in translation, it can be total or restricted.

3.) Depending on the rank in the grammatical hierarchy, at which translation equivalence is established, translation can be rank-bound or rank-free.

1. Full vs. partial translation: This distinction relates to the extent of SL text, which is submitted to the translation process. In full translation, the entire text is submitted to the translation process; every part of the SL text material is replaced by TL text material. In partial translation, some part or parts of the source language text are left untranslated. They are simply transferred to and incorporated in the TL text. They are regarded as untranslatable.

2. Total vs. Restricted translation: This distinction relates to the levels of language involved in translation. In total translation, all the levels of SL text are replaced by TL material. It may be defined as replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by TL phonology/ graphology. Restricted translation means replacement of SL textual material by equivalent TL textual material, at only one level, that is translation is performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis. Restricted translation at the grammatical and lexical levels means, respective replacement of SL grammar by equivalent TL grammar with no replacement of grammar. Grammatical translation requires the SL text to be replaced by a text which is purely TL in its grammar but still retains all the SL lexical items.

In phonological translation, SL phonology is replaced by equivalent TL phonology. There are no other replacements except such grammatical or lexical changes, as it may result accidentally from phonological translation. In graphological translation SL

graphology is replaced by equivalent TL graphology with no other replacements, except, accidental changes. The graphological translation must not be confused with transliteration. The latter is a complex process involving phonological translation with the addition of phonology-graphology correlation at both ends of the process, i.e., in SL and TL.

3. Rank of translation: The third type of differentiation in translation relates to the rank in a grammatical (or phonological) hierarchy at which translation equivalence is established: at one point, the equivalence is sentence to sentence, at another group to group, at another word to word, etc. There are two types of rank bound and rank unbounded translation. In rank translation, the selection of TL equivalents is deliberately confined to one rank in the hierarchy of grammatical units, i.e., an attempt is always made to select TL equivalents at the same rank, e.g., word. The machine translation is rank bound in this sense, usually the equivalence is at a word or morpheme equivalence but not equivalences between high-rank units such as group, clause, or sentence.

In contrast, in normal total translation, the equivalence shifts freely up and down the rank scale which may be termed as rank unbounded translation. A word rank-bound translation is useful for illustrating the difference between SL and TL in the structure of higher rank units. A free translation is always unbounded – equivalence shunts up and down the rank scale, but tend to be at the higher ranks – sometimes between larger units than the sentence. Word-for-word translation generally means what it says, i.e. is essentially rank-bound at word rank. Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar; this may make it a group or clause translation.

1.3.5. Lefeverc's Typology

Lefevere (1975) classifies literary translation into six types:

1.) Phonemic translation: It is a translation in which the translator tries to capture the sound of the original at the expense of many of its other features.

2.) Literal translation: It is a translation in which the meaning of the source language text is considered most essential and hence done on a principle of semantic equivalence.

3) Translation of verse into prose: This is the translation of one form into another.

4) Metrical translation: Translation preserves the meter of the source language text. It should be noted here, that this is possible only when the two languages have shared meters.

5.) Rhyme translation: It is a translation in which only rhyming verse in the target language will do justice to the poetic value of the source language text.

6.) Translation of verse into verse: It is the retention of the literary form of the source language text into the target 1anguage text.

1.3.6. House's Typology

Considering the relation of the target language text both to the translator and to the translation receiver, House (1977) classifies two types of translation.

1.) Overt translation: In this translation, the receiving reader knows that the text is a translation and recognizes that it is bound to the source culture.

2.) Covert translation: All commercial, scientific, and diplomatic translation comes under this category. There is no difference between the source language text and target language text for the source language text is not bound to a specific culture. It is as if there were a single text in two languages.

1.3.7. Peter Newmark's typology

Peter Newmark (1979) distinguishes eleven types of translation:

1) Communicative translation: It seeks to achieve the same effect on the reader of the source language and target language. Its quality can sometimes be even better than that of the original.

2) Semantic translation: It seeks to restore the exact meaning of the original. It follows the syntax and the vocabulary of the source to the point where they slightly distort, without, however, violating the standards of the target language text. Its quality may be lower than that of the original.

3) Information translation: It reproduces the referential contents but not the style nor the form. It extends from paraphrase to summary.

4) Formal translation: It reproduces the form without the contents.

5) Full prose translation: It reproduces the form without the formal sound effect that accompanies the original text.

6) Inter linear translation: It is a word-for-word translation which takes no account of the context and preserves the word sequence of the source language.

7) Literal translation: It is a translation of all the words of the source text, taking no account of the context but respecting the syntactic structure of the translation.

8) Stylistic translation: It is the rendering of the original, which involves working at a high level of elegance in the target language.

9) Analytical translation: It transposes the structures and gives only the most normal meanings of the lexicon. Language leaming is the first stage of a semantic translation.

10) Imitation: It is a partial translation.

11) Service translation: translation in what is for the translator, an unusual language.

Literary translation: is much more complex and challenging than any other translation. Every literary text is linked to the literary and cultural tradition of the language in which it is written. Sentences in it are very intimately bound up with the very nature of the language and have their roots deep in the life and habits of the people. Words are very rich in their connotative meaning. In addition to the explicit meaning, a literary text contains implicit and suggested meaning, which is equally important. The translator has to be prepared for every possible meaning. A literary translator has his responsibility both to his author and to his readers.

On the other hand, he has to be faithful to the original concerning its form, meaning, and style, and spirit. He has to make sure that his translation conforms with the linguistic and literary tradition of the target language. Thus the responsibility of a translator working with a literary text is greater than that of any other translator. He seems like an agent through whom great works of literature pass through linguistic and cultural barriers.

1.4. Meaning and Translation

Broadly speaking, translation is the conversion of meaning expressed in the source language into the target language. There are various issues on meaning about translation and a few of them are discussed below.

1.4.1 Surface form and underlying meaning

It has been recognized by the theories of translation that discovering the underlying semantic structure of the text is basic to reconstructing the messages of the receptor language adequately. The same proposition may be encoded even more in another language.

1.4.2 Meaning in Context

The fact that words have secondary and figurative meanings in addition to a primary meaning has long been accepted. It is generally accepted that the primary meaning is the one that secondary and figurative meanings are the result of the context in which they occur. The influence of context on the meaning of words is sometimes forgotten by the translator who must continuously deal with the translation of individual words. The same word will have different meanings depending on the other with which it occurs in the text, the way it is being used in the text, and the cultural and situational context outside the text itself.

The challenge for the translator is threefold. First, in order not to fall into the trap of translating words literally, the translator must recognize when the words in the source language are being used in a secondary sense. Second, care must be taken to build sufficient context to assure the correct meaning when a word in the receptor language is being used in its secondary meaning,

since secondary meanings are dependent on context. Third, in the translation process, some parts of the original context is inevitably lost, but the loss should be minimized to the extent possible by making this information explicit when appropriate.

14.3 Connotative meaning

Besides its information content, any given linguistic form may have other connotations. These connotations may have to do with attitudes or emotions. The connotative meanings are usually culturally conditioned. If the translator is not aware of this added non-refrential meaning, the meaning may be lost in the translation process. Some words have negative connotations and other positive ones.

1.4.4 Figurative meaning

The great challenge for a translator is translating the figurative meaning of lexical items and phrases. But the linguistic studies give only a passing comment on this topic. The translator is not perturbed or challenged in trying to understand the formation of figures, which is relatively straight forward. It is the almost complete lack of correspondence between figurative usage in one language and that in another language, which throws a challenge to the translator. A literal translation of the figures, whether it is an idiom, metonymy, or metaphor, will usually make no sense at all. Adjustments need to be made in the translation of the figures.

1.4.5 Implied Information

There is considerable implied information in any text and those involved in the practice of translation are constantly aware of it. As the reader already knows certain information or because of the grammatical structure of the language, the writer

does not save everything. Ellipsis of various kinds is common in all languages. Implied information derived from the immediate context is often contained in the following linguistic features: i) ellipsis, ii) a clause of a complex sentence, iii) discourse features, iv) genitive and passive construction, v) literary devices, vi) choice of events, vii) components of meaning in words and iv) ambiguities. Also, the remote context of the text itself, especially in a larger document, gives implied information; the cultural and situational context also provides meaning. The translator must identify the implied information of the source text. He should determine when the implied information needs to be made explicit in the translation. Some devices are not used appropriately.

1.5. Grammar and Translation

Grammar is another issue which a translator has to face while involved in translation. It is a well-known fact that two languages do not correspond appreciably, and the divergent grammatical features are much more than the common grammatical features. One of the widely known issues in translation concerning grammar is 'skewing.'

1.5.1 Grammatical Skewing

The lack of a one-to-one correlation between a grammatical form and the meaning is known by the term 'skewing.' Several purposes or functions may be attributed to a single grammatical form. There is a mismatch between the grammatical form and the meaning. The surface forms of a language such as the actual word, phrases, clauses, and so forth which people speak and write are referred to as grammatical structure. On the other hand, the underlying or deep structure is referred to as meaning structure. The grammatical structure used communicates this meaning. Secondary function or meaning is often conveyed by the surface

grammatical forms. Skewing occurs when this happens. When skewing occurs translators are called by need adjustments.

It is a well-known fact that lexical items have secondary meaning. A single word may have various senses, some even several dozen meanings depending on the context. Speakers of English have no problem in identifying the meaning of 'running' in the following sentences:

The horse is running.

The motor is running.

The creek is running.

His nose is running.

The usage the horse is running carries the primary meaning, whereas the other usages convey secondary senses. Skewing occurs between the lexical form and the meaning.

Grammatical forms can convey a secondary function in the same fashion. They are not always used in their primary meaning. For example, the question 'When are you going to wash your clothes?' is grammatically an interrogative sentence. There would be no skewing if the speaker were inquiring about the time when the event of washing the clothes was to take place. But the same interrogative form may be used to indicate a command in some other context and this is called as grammatical Skewing.

1.5.2 Skewing at various levels of Grammatical Hierarchy

At all levels of the grammatical structure of a language, from single affixes to words, phrases, clauses, sentences, paragraphs, and full texts, skewing can occur. There will be mismatching of many kinds: parts of speech will not be those of the sources text; tenses will be changed; the use of nouns and pronouns will not

match etc. Adjustments can be made often with relative ease by the translator who knows both the source and target languages. However, there is always the danger of filling into liberalism. The translator can overcome this difficulty by understanding the skewing at various levels of language structure. Skewing is a characteristic of languages. Since the skewing found in one language will not match the skewing found in another language, skewing has essential implications for translators.

1.6. Translation equivalence

Translation equivalence is the central concept of recent theories on translation. The term translation equivalence is used for describing the ideal relationship that a reader would expect between an original (i.e. source text) and its translation (i.e. target text). But there are difficulties in clarifying this relationship. The varied and often contradictory formulations of what is to be measured and how, if at all possible, it is to be measured reflecting these difficulties. But translation equivalence is used as a convenient starting point for explicating the relationship between source language text and target language text by all the writers of translation. Translation, as we understand, looks for equivalence in the target language for the units of the source language. As the term equivalence speaks only of an achievable goal, it becomes problematic; a formally or dynamically equivalent target language version of a formally or dynamically equivalent target language version of a source-language text cannot be found. But while attempting any translation, this has to be the primary assumption. The closest possible approximation to source language meaning is relatively referred to as 'equivalence'. It is the term 'adequacy' that is more relevant in translation than 'equivalence'. On the basis of the specific translation work that ought to be performed and on the needs of the users of this translation, the adequacy can be measured. The questions on a related issue concerning from and content are triggered off by the free versus literal issue.

A faithful rendering of both form and content without either of them impinging on the other is the ideal goal of any translator. However, this ideal goal is almost always unattainable as the conventions of the source language are usually at variance with the practices of the target language. A distortion of the senses may result from an adherence to form. The form cannot be adhered to if the sense has to be preserved.

1.6.1. The problem of equivalence

The problem of equivalence becomes especially significant in the situation discussed above. The serious question in this context is whether a translator can ever find an equivalent word in the target language, which would convey the total import of the word in the source language. Finding equivalence is one of the significant areas of difficulty that a translator has to encounter in rendering a literary text from one language to another. Since meaning is considered to be stable and transparent, the notion of equivalence used to be the dominant concern of translation theorists for a long time. In other words, the meanings did not pose any serious problem to the translator as the words were more or less denotative. Based on the assumption that identical structures do not exist between two languages, the principle of equivalence has been built. However, it should be remembered that in translation studies, equivalence does not mean identical. Equivalence primarily becomes a matter of interpretation. How a translator rewrites a particular text depends on the choices available to the translator in transferring meanings from the source language to the target language and on its cultural setting.

The translator would choose a particular equivalent of a word from the target language and culture. His choice would fit into his overall interpretation and understanding of the text. His, as well as his period's demands, would be reflected in this choice. The ideologies prevalent at the time within the target culture

influence the process of rendering a text from a source culture to another culture, which is remote in various ways. To fit into or conform to the target literary system at any point of time, the translator is bound to gear his work.

Leonardi (2000) reviews the theory of equivalence as interpreted by some of the most innovative theorists in this field - Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House, and finally Baker. These theorists have studied equivalence concerning the translation process, using different approaches, and have provided fruitful ideas for further study on this topic. Their theories are analyzed in chronological order so that it will be easier to follow the evolution of this concept. Now let us examine the typology of equivalence propounded by few theoreticians.

1.6.2. Vinay and Darbelnet and their definition of equivalence in translation

Vinay and Darbelnet view equivalence-oriented translation as a procedure which 'replicates the same situation as in the original while using completely different wording' (ibid.:342). They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

Concerning equivalent expressions between language pairs, Vinay and Darbelnet claim that they are acceptable as long as they are listed in a bilingual dictionary as 'full equivalents' (ibid.:255). However, later they note that glossaries and collections of idiomatic expressions 'can never be exhaustive' (ibid.:256). They conclude by saying that 'the need for creating

equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution' (ibid.: 255). Indeed, they argue that even if the semantic equivalent of an expression in the SL text is quoted in a dictionary or a glossary, it is not enough, and it does not guarantee a successful translation. They provide several examples to prove their theory, and the following expression appears in their list: For example, one is a fixed expression which would have an equivalent French translation as Prenez-en un. However, if the expression emerged as a notice next to a basket of free samples in a large store, the translator would have to look for an equivalent term in a similar situation and use the expression Échantillon gratuit (ibid.:256).

1.6.3. Jakobson and the concept of 'equivalence in difference'

Roman Jakobson's study of equivalence gave new impetus to the theoretical analysis of translation since he introduced the notion of 'equivalence in difference'. Based on his semiotic approach to language and his aphorism 'there is no signatum without signum' (1959:232), he suggests three kinds of translation:

- Intralingual (within one language, i.e., rewording or paraphrase)
- Interlingual (between two languages)
- Intersemiotic (between sign systems)

Jakobson claims that, in the case of interlingual translation, the translator makes use of synonyms to get the ST message across. It means that in interlingual translations, there is no full equivalence between code units. According to his theory, 'translation involves two equivalent messages in two different codes' (ibid.:233). Jakobson goes on to say that from a grammatical point of view, languages may differ from one another to a greater or lesser degree, but this does not mean that a

translation cannot be possible, in other words, that the translator may face the problem of not finding a translation equivalent. He acknowledges that 'whenever there is a deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions' (ibid.:234). Jakobson provides several examples by comparing English and Russian language structures. He also explains that in such cases where there is no literal equivalent for a particular ST word or sentence, then it is up to the translator to choose the most suitable way to render it in the TT.

There seems to be some similarity between Vinay and Darbelnet's theory of translation procedures and Jakobson's theory of translation. Both theories stress the fact that, whenever a linguistic approach is no longer suitable to translate, the translator can rely on other procedures such as loan-translations, neologisms, and the like (incomplete). Both theories recognize the limitations of a linguistic theory and argue that a translation can never be impossible since there are several methods that the translator can choose. The role of the translator as the person who decides how to translate is emphasized in both theories. Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can always be carried out from one language to another, regardless of the cultural or grammatical differences between ST and TT.

It can be concluded that Jakobson's theory is essentially based on his semiotic approach to translation according to which the translator has to recode the ST message first, and then s/he has to transmit it into an equivalent message for the TC.

1.6.4. Nida and Taber: Formal correspondence and dynamic equivalence

Nida argued that there are two different types of

equivalence, namely formal equivalence—which in the second edition by Nida and Taber (1982) is referred to as formal correspondence—and dynamic equivalence. Formal correspondence 'focuses attention on the message itself, in both form and content', unlike dynamic equivalence, which is based upon 'the principle of equivalent effect' (1964:159). In the second edition (1982), the two theorists provide a more detailed explanation of each type of equivalence.

Formal correspondence consists of a TL item that represents the closest equivalent of an SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. They, therefore, suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times, have serious implications in the TT since the translation will not be easily understood by the target audience (Fawcett, 1997). Nida and Taber themselves assert that 'Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, to cause the receptor to misunderstand or to labor unduly hard' (ibid.:201).

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original language did upon the ST audience. They argue that 'Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful' (Nida and Taber, 1982:200).

One can easily see that Nida is in favour of the application of dynamic equivalence, as a more effective translation

procedure. This is perfectly understandable if we take into account the context of the situation in which Nida was dealing with the translation phenomenon, that is to say, his translation of the Bible. Thus, the product of the translation process, that is, the text in the TL must have the same impact on the different readers it was addressing. Only in Nida and Taber's edition, it is clearly stated that 'dynamic equivalence in translation is far more than mere correct communication of information' (ibid:25).

Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He, therefore, strives to make sure that this message remains clear in the target text.

Nida distinguishes between two types of equivalence, formal and dynamic equivalence. Formal equivalence corresponds between linguistic units independent of any idea or content. In the case of formal equivalence, attention is focused on the message itself, in both form and content. The correspondences such as poetry to poetry, sentence to sentence, and concept to concept is the concern of such a translation. Nida calls this type of translation 'gloss translation'. It aims to allow the reader to understand as much of the source language context as possible. A natural equivalent to the source language is the dynamic equivalence. It is based upon "the principle of equivalent effect. "According to this principle, the relationship between receiver and message should aim at being the same as that between the original receiver and the source language message.

1.6.5. Catford and the introduction of translation shifts

Catford's (ibid. 1965) approach to translation equivalence differs from that adopted by Nida since Catford had a preference

for a more linguistic-based approach to translation, and this approach is based on the linguistic work of Firth and Halliday. His main contribution to the field of translation theory is the introduction of the concepts of types and shifts of translation. Catford proposed vast types of translation in terms of three criteria:

1. The extent of translation (full translation vs. partial translation);
2. The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation);
3. The levels of language involved in translation (total translation vs. restricted translation).

We will refer only to the second type of translation, since this is the one that concerns the concept of equivalence, and we will then move on to analyze the notion of translation shifts, as elaborated by Catford, which are based on the distinction between formal correspondence and textual equivalence. In rank-bound translation, an equivalent is sought in the TL for each word or each morpheme encountered in the ST. In unbounded translation, equivalences are not tied to a particular rank, and we may additionally find equivalences at the sentence, clause, and other levels. Catford finds five of these ranks or levels in both English and French, while in the Caucasian language Kabardian, there are only four.

Thus, a formal correspondence could be said to exist between English and French if relations between ranks have approximately the same configuration in both languages, as Catford claims they do.

One of the problems with formal correspondence is that, despite being a useful tool to employ in comparative linguistics, it seems that it is not relevant in terms of assessing translation

equivalence between ST and TT. For this reason, we now turn to Catford's other dimension of correspondence, namely textual equivalence which occurs when any TL text or portion of text is 'observed on a particular occasion ... to be the equivalent of a given SL text or portion of text' (ibid.:27). He implements this by process of commutation, whereby 'a competent bilingual informant or translator' is consulted on the translation of various sentences whose ST items are changed to observe 'what changes if any occur in the TL text as a consequence' (ibid.:28).

As far as translation shifts are concerned, Catford defines them as 'departures from formal correspondence in the process of going from the SL to the TL' (ibid.:73). Catford argues that there are two main types of translation shifts, namely level shifts, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g., lexis), and category shifts which are divided into four types:

1. Structure-shifts, which involve a grammatical change between the structure of the ST and that of the TT;
2. Class-shifts, when an SL item is translated with a TL item which belongs to a different grammatical class, i.e., a verb may be interpreted with a noun;
3. Unit-shifts, which involve changes in rank;
4. Intra-system shifts, which occur when 'SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system' (ibid.:80). For instance, when the SL singular becomes a TL plural.

Catford was very much criticized for his linguistic theory of translation. One of the most scathing criticisms came from Snell-Hornby (1988), who argued that Catford's definition of textual equivalence is 'circular,' his theory's reliance on bilingual

informants 'hopelessly inadequate,' and his example sentences 'isolated and even absurdly simplistic' (ibid.:19-20). She considers the concept of equivalence in translation as being an illusion. She asserts that the translation process cannot merely be reduced to a linguistic exercise, as claimed by Catford, for instance, since there are also other factors, such as textual, cultural, and situational aspects, which should be taken into consideration when translating. In other words, she does not believe that linguistics is the only discipline that enables people to carry out a translation since translating involves different cultures and different situations at the same time and they do not always match from one language to another.

Catford's textual equivalence and formal correspondence

According to Catford (1965:27), a distinction has to be made between translation equivalence as an empirical phenomenon, discovered by comparing source language from and target language texts and the underlying conditions, or justification, of translation equivalence. He makes a further distinction between textual equivalence which is defined as "any TL form (text or portion of text) which is observed to be the equivalent of a given SL form (text or portion of text)" (Catford 1965:27). Formal correspondence is defined as "any TL category which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL." (Catford claims that the concept of formal correspondence is useful though not justifiable.)

e.g.

Textual equivalence:

SL –Tamil	TL –English
itu oru peena	this is a pen

Formal correspondence:

SL- Tamil	TL –English
SOV (simple sentence)	SVO (simple sentence)

The discovery of textual equivalents is based on the authority of bilingual informant or translator. The translator makes the following two choices as Tamil textual equivalents for the English text my son is six.

en makanuku vayatu aaRu

my son-dat age six

en makanuku aaru vayatu

my son-dat six age'

'My son is six years old'

Changes into the source language text can be systematically introduced and the changes, if any occur, in the target language text as a consequence can be observed. "A textual translation equivalent is thus: that portion of TL text which is changed when and only when a given portion of the source language text is changed" (Catford, 1965:28). In our present example, having had my son is six is translated into Tamil, we might ask for the translation of your daughter is six. Target language text this time is.

ennuTaiya makanukku aaRu vayatu

'My son's age is six/My son is six years old'

unnuTaiya makaLukku aaRu vayatu

'Your daughter's age is six/Your daughter is six years old'

The changed portion of the target language text is then taken to be the equivalent of the changed portion of the source language text (my son /your daughter).

1.6.6 Anton Povic's (1976) four types of equivalence

Popovic distinguishes four types of equivalence:

1. Linguistic equivalence- equivalence at the linguistic level
2. Paradigmatic equivalence- equivalence elements of the grammar of which according to Popovic is a higher category then lexical equivalence
3. Stylistic translation equivalence-this is the functional equivalence of elements in the original and the translation
4. Textual equivalence- equivalence in form and shape

House and the elaboration of overt and covert translation

House (1977) is in favour of semantic and pragmatic equivalence and argues that ST and TT should match one another in function. House suggests that it is possible to characterize the function of a text by determining the situational dimensions of the ST.* In fact, according to her theory, every text is in itself is placed within a particular situation which has to be correctly identified and taken into account by the translator. After the ST analysis, House is in a position to evaluate a translation; if the ST and the TT differ substantially on situational features, then they are not functionally equivalent, and the translation is not of high quality. In fact, she acknowledges that 'a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function' (ibid.:49).

Central to House's discussion is the concept of overt and covert translations. In an overt translation, the TT audience is not directly addressed and there is therefore no need at all to

attempt to recreate a 'second original' since an overt translation 'must overtly be a translation' (ibid.:189). By covert translation, on the other hand, is meant the production of a text which is functionally equivalent to the ST. House also argues that in this type of translation the ST 'is not specifically addressed to a TC audience' (ibid.:194).

House (ibid.:203) sets out the types of ST that would probably yield translations of the two categories. An academic article, for instance, is unlikely to exhibit any features specific to the SC; the article has the same argumentative or expository force that it would if it had originated in the TL, and the fact that it is a translation at all need not be made known to the readers. A political speech in the SC, on the other hand, is addressed to a particular cultural or national group which the speaker sets out to move to action or otherwise influence. In contrast, the TT merely informs outsiders what the speaker is saying to his or her constituency. It is clear that in this latter case, which is an instance of overt translation, functional equivalence cannot be maintained, and it is therefore intended that the ST and the TT function differently.

House's theory of equivalence in translation seems to be much more flexible than Catford's. She gives authentic examples, uses complete texts, and essentialy she relates linguistic features to the context of both source and target text.

1.6.7. Baker's approach to translation equivalence

New adjectives have been assigned to the notion of equivalence (grammatical, textual, pragmatic equivalence, and several others) and made their appearance in the plethora of recent works in this field. A fascinating discussion of the notion of equivalence can be found in Baker (1992), who seems to offer a more detailed list of conditions upon which the

concept of equivalence can be defined. She explores the notion of equivalence at different levels, concerning the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

- Equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. When the translator starts analyzing the ST s/he looks at the words as single units to find a direct 'equivalent' term in the TL. Baker defines the term word since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or morpheme. This means that the translator should pay attention to several factors when considering a single word, such as number, gender, and tense (ibid.:11-12).

- Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. She claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices, which might cause problems in translation Baker focuses on the number, tense and aspects, voice, person, and gender.

- Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a vital feature in translation since it provides useful guidelines for the comprehension and analysis of the ST, which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation, and the text type.
- Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said, but what is implied. Therefore, the translator needs to work out implied meanings in translation to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that it enables the TC reader to understand it clearly.

1.7. Translation Procedures

It is proposed here to concentrate on the translational procedures explained by Peter Newmark (1988) as he covers up the procedures adopted by other important theorists and practitioners in the field of translation. Peter Newmark introduces many translation procedures which can be listed as follows: 1) literal translation, 2) transference, 3) naturalization, 4) cultural equivalence, 5) functional equivalence, 6) descriptive equivalence, 7) synonymy, 8) through-translation, 9) shift or transposition, 10) modulation, 11) recognized translation 12) translation table,13) compensation, 14) componential analysis, 15) reduction or expansion, and 16) paraphrase.

1.7.1 Literal Translation

While discussing the varieties of close translation, a new mark distinguishes the literal from the word-for-word and one-to-one translation. In the case of word-for-word translation source language grammar and word-order, as well as the primary meanings of all the source language words are transferred into the translation. Word-for-word translation usually is effective only for brief, simple neutral sentences. One –to one translation is a broader form of translation. In this type of translation, each source language word has a corresponding target language word, but their primary meaning may differ. One-to-one translation takes typically into consideration collocational meaning, which exerts the most potent contextual influence on translation. The literal translation goes beyond one-to-one translation. It is particularly applicable to languages that do not have definite or indefinite articles.

Literal translation ranges from word to word, group to group, collocation to collocation, clause to clause, and sentence to sentence. New mark believes that literal translation is the basic translation procedure, both in commutative and semantic translation. A literal translation is usually not possible if there are translational problems such as ambiguities and uncertainties. This procedure becomes increasingly difficult above the world level. A literal translation is the correct procedure above the word level only if the following favorable conditions are met:

1. The source and target language meaning correspond more closely than any alternative.
2. The meaning of the source language units is not affected by is context, in such a way that the meaning of the target language unit does not correspond to it.

1.7.2.Transference

Transference is the process of transferring a source language word to a target language text as a translation procedure. It is the same as Catford's transference and includes transliteration, which relates to the conversion of different alphabets. According to Newmark (1988:82) the following are typically transferred: the names of all living and most dead people, geographically and topographical names, names of periodicals, newspapers, tittles of as yet untranslated literary works, plays, films, titles of private companies and institutions (unless they have recognized translation), street names, and addresses, etc. In regional novels, essays, and advertisements, cultural words are often transferred to give local colour, to attract the reader, to provide a sense of intimacy between the text and the reader. The argument in favour of transference is that it shows respect for the source language country's culture. The argument against it is that it is the translator's job to translate, to explain

1.7.3 Naturalization

Naturalization as a translation procedure follows transference and adopts the source language word first to the normal pronunciation, then to the normal morphology (word forms) of the target language.

1.7.4. Cultural equivalence

Cultural equivalence is an approximate translation to a source language cultural word.

Eg.

SL-Tamil	TL-English
taavani	half-saree
taali	marriage badge

These are approximate cultural equivalents. Since they are not accurate, their translation uses are limited. But in general texts, publicity, and propaganda, as well as for brief explanation to target language readers who are ignorant of the relevant source language culture, this procedure can be used. This procedure can give greater pragmatic impact than culturally neutral words.

1.7.5 Functional Equivalence

Functional equivalence is a standard procedure applied to cultural words of the source language when the target language requires a cultural free word or a new specific term. Functional equivalence neutralizes or generalizes the source language word.

This procedure is the most accurate way of translating when a culturally equivalent term in the target language is not possible to be found for a cultural word that has no target language. Similar procedure is used What when a source language technical word has no target language equivalent to a similar procedure is used. This procedure occupies the middle area, sometimes the universal area, between the source language or culture and the target language or culture. It is an under- translation if practiced one to two.

1.7.6 Descriptive Equivalence

The description sometimes has to be weighed against function in translation. For example, for the Tamil word muram the description is an instrument made by plating palm leaves with a space surrounded by a thick edge,' and the function is windowing.' We get the sense winnow when we combine the description and function. Description and function are essential elements in explanation and, therefore, in translation. The function used to be neglected in translation, but now it tends to be overplayed.

1.7.7 Synonyms

New mark uses the term synonym in the sense of a near target language equivalent that may or may not exist. This procedure is used for source-language words, wherewhen there is no clear one-to-one equivalent in the target language for a source language word, and the word is not essential in the text.

E.g.

SL-Tamil	TL- English
paavam	sin
punniyam	vitrous dead

A translator cannot do without synonym: he has to do it as a compromise, to translate more critical segments of the text, segments of the meaning, more accurately. But unnecessary use of synonym is considered as a mark of poor translation.

1.7.8. Through Translations

The literal translation of common collocations, names of organizations, the components of components and perhaps phrases is known as claque or loan translations. Peter's new mark prefers to call it by a more transparent term 'through translations.' Through-translations contiguous cultures sometimes fill in useful gaps. The most apparent examples of through-translations are the names of an international organization which often consist of 'universal' words which may be transparent for English and romance languages and semantically motivated for Germanic and Slavonic. International organizations are often known by their acronyms, which may remain English and international isms (UNESCO, UNRRA, FAO) or French FIT, but more often switch in various languages. Translated brochures, guidebooks, and tourist materials are apt to pullulate with incorrect through-

translations. Normally, through translations should be used only when they have already recognized terms.

1.7.9.Shifts or transposition

A 'shifts' or transposition is a translation procedure involving a change in the grammar from the source language to the target language. In one type of shift, the change is automatic and offers the translator no choice. In another type, the shifts is required when the source language. The grammatical structure does not exist in the target language. Here there are options. The third type of shift is the one where literal translations are grammatically possible but may not accord with natural usage in the target language. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure. Shift or transposition can take place within a language.

E.g.

I am going to Bombay tomorrow→Tomorrow I am going to Bombay.

It has two categories: (i) obligatory and (ii) optional. Obligatory transpositions are those that must be made if the structure of the utterance is to comply with the grammatical rules of the target language.

E.g. Tamil: N+comp +V > English: N+V+comp.

The optional transpositions are not imposed by the rules; there are alternatives for them. What is obligatory and what is optional will depend on context and /or situation.

Transposition belongs to two principal classes:

1. The replacement of one grammatical form by another grammatical form.

It comprises of

i. class shift

e.g.

noun> verb; noun> adjective; noun > adverb

he is hungry > avanukkup pacikkiRatu

she is beautiful > avaL azakaanavaL

ii. Unit shift

e.g.

Word > phrase: word >clause

iii. structure shift

e.g.

Dominant > subordinate

Subordinate > dominate

iv. Internal shift

e.g.

Active voice > passive voice

Plural > singular

2. The replacement of a grammatical form by a lexical one or vice versa .

e.g.

He always drinks > avan oru kuTikaaran 'he did drunkard

Transposition illustrates a frequent tension between grammar and stress. Too often, the word order preserves the stress. Transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively.

1.7.10. Modulation

Modulation is defined as a variation through a change of viewpoint, of perspective, and very often of the category of thought. Modulation entitles a change in the lexical elements, a shift in the point of view. Transposition remains within the domain of grammar book, but modulation is primarily concerned with the dictionary meaning. Transposition and modulation may take the dictionary meaning and transposition and modulation may take place at the same time. Transposition can also be a modulation. Three ideas are undulating the modulation. Modulation can be classified into two classes:

1. fixed or invariant modulation where established translation equivalent are used and
2. free modulation where an equivalent is created for the occasion.

Free modulations are used by the translator when the TL rejects literary translations. There are three ideas underlying modulation. They are:

1. Inclusion: it is of two types

i. Specialization

ii. Generalization

2. Opposition: it is of the following types:

a. Animate > inanimate

b. Static > dynamic

c. Positive > privative

d. Cause > effect etc

3. Change of states: it is of the following types :

a. Dimension

b. Direction

c. Quantity > quality

d. Symbols

e. Sensation, etc.

Modulation can be divided into the following categories:

1) Negative contrary
2) Part for the whole
3) Abstract for concrete
4) Cause for effect
5) One part for another
6) Reversal of terms
7) Active for passive
8) Space for time
9) Intervals and limits
10) Change of symbols, etc

1.7.11. Recognized translation

The translator should generally use the official or the generally accepted translation of any institutional terms. If appropriate, the translator can gloss it and, in doing so, indirectly show his disagreement with the official version. A term may be a poor translation, but if one resorts to change it in any official or serious informative text, he will cause confusion. So, the translator must use nothing, but he accepts terms.

1.7.12. Translation label

This is a provisional translation,usually for a new institutional term. It should be made in inverted commas, which can be later being discreetly withdrawn. It could be done through literal translation.

Eg.

SL English	TL tamil
Human- bomb	*"manita kuNTu"*

1.7.13.Compensation

This procedure is used when there is a loss of meaning, sound effect, metaphor or pragmatic effect. This loss in one part of a sentence is compensated in another part of the sentence, or in a continuous sentence.

1.7.14.Componential Analysis

This is the splitting up of a lexical unit into its sense components, often one to two, one to three or one-to-four translation. Componential analysis in translation is not the same as componential analysis in linguistics. In translation, this basic procedure is used to compare a source language word with target language word, which has a similar meaning. Still, it is not an obvious one to one equivalent, by demonstrating first their common and then their differing sense components. Usually the source language word has a more specific meaning than the target language sense components to the corresponding target language word.

1.7.15. Reduction or Expansion

Reduction and expansion are rather imperative translation procedures. The translator practices these procedures intuitively

in some cases and in ad-hoc manner in others. However, for each, there is at least one shift that the translator may like to bear in mind, particularly in poorly written texts.

E.g. for reduction :

SL adjective of substance + noun > TL noun

Eg . for expansion

SL adjective > TL adverb + past participle or present participle+object.

1.7.16.Paraphrase

This is an amplification or explanation of the meaning of a segment of a text. It is used in an 'anonymous' text when it is poorly written, or when it has essential implicants and omissions. One should be careful in listing paraphrase as a translation procedure, because it is often used to describe free translation procedure. Paraphrase is the minimal recasting of an ambiguous or obscure sentence to clarify it.

1.8.Summary

Here in this chapter, the viewpoints of a few theoreticians and practitioners on translation have been given. The typology of translation offered by Savory, Roman Jacobson, and Catfords are given in detail to create a foundation for the present study. Different types of meanings from the translator point of view have been studied elaborately. The part played by grammar in translation also has been perused critically. Translation equivalence and translation procedures have been elaborately probed to get a grip on the subject under investigation.

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Chapter 2

Lexical Gaps and untraslatability in Translation

2.1. Introduction

Linguists consider the word as a crucial unit in their description of language. While doing so they mostly focus on those words that are recognized as part of the vocabulary of a language. Sometimes it is relevant to consider the words that are not part of the vocabulary. They can be referred to as non-existing words. In lexical semantics, it is customary to talk about lexical gaps instead of referring to non-existing words. The non-existing words are indications of "gaps" or "holes" in the lexicon of the language that could be filled.

Lexical gaps are also known as lexical lacunae. The vocabulary of all the languages, including English and Tamil, shows lexical gaps. For example, the English noun horse as a hypernym incorporates its denotation both stallion (male horse) and mare (female horse). However, there is no such hypernym in the case of cows and bulls, which subsumes both cow and bull in denotation. The absence of such a hypernym is called a lexical gap. Lyons (1977, pp. 301-305) addresses lexical gaps from a structuralist perspective. He defines lexical gaps as slots in a patterning. Wang (1989) defines lexical gaps as empty

linguistic symbols and Fan (1989) defines them as empty spaces in a lexeme cluster. Rajendran (2001) defines lexical gap as a vacuum in the vocabulary structure of a language.

We always encounter the lexical gaps when we try to translate one language into another or develop a bilingual or multilingual dictionary or lexical data bases like wordNet or thesaurus or ontology for the vocabulary of a language. The present work addresses, how lexical gaps constitute a thorny area for translation between English and Tamil and the strategies adopted by the translators to encounter or overcome the problem of the lexical gap.

Untranslatability is a property of a text or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. Terms are, however, neither exclusively translatable nor exclusively untranslatable. Rather, the difficult level of translation depends on their nature, as well as on the translator's knowledge of the languages in question. Quite often, a text or utterance that is considered to be "untranslatable" is actually a lacuna or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. A translator can, however, resort to a number of translation procedures to compensate for the lexical gap. Therefore, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey. (Wikipedia on “Untranslatability”).

There is a school of thought identified with Walter Benjamin that identifies the concept of "sacred" in relation to translation and this pertains to the text that is untranslatable because its meaning and letter cannot be disassociated. It stems from the view that translation should realize the imagined perfect

relationship with the original text. This theory highlights the paradoxical nature of translation wherein it—as a process—assumes the forms of necessity and impossibility at the same time. This is demonstrated in Jacques Derrida's analysis of the myth of Babel, a word which he described as a name that means confusion and also a proper name of God. Furthermore, Derrida noted that when God condemned the world to a multiplicity of tongues, he created a paradoxical need and impossibility of translation.

Derrida himself has put forward his own notion of the untranslatability of the text, arguing in his early works such as the Writing and Difference and Margins of Philosophy that there is an excess of untranslatable meaning in literature and these cannot be reduced to a closed system or a restricted economy "in which there is nothing that cannot be made to make sense."

Brian James Baer posits that nations sometimes see untranslatability as proof of its national genius. Literature that can be easily translated may be considered as lacking originality, while translated work themselves may be regarded merely as imitations. Baer quotes Jean-Jacques Rousseau defining true genius as "the kind that creates and makes everything out of nothing". Paraphrasing Robert Frost's remark about poetry ("Poetry is what gets lost in translation"), Baer suggests that "one could define national identity as that which is lost in translation". He further quotes Alexandra Jaffe: "When translators talk about untranslatable, they often reinforce the notion that each language has its own 'genius', an 'essence' that naturally sets it apart from all other languages and reflects something of the 'soul' of its culture or people".

Quite often, a text or utterance that is considered to be "untranslatable" is considered a lacuna, or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word,

expression or turn of phrase in the target language. A translator can, however, resort to a number of translation procedures to compensate for the lexical gap. From this perspective, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey.

2.2. Lexical idiosyncrasies

One will come across various types of idiosyncrasies or discrepancies if one makes a contrastive analysis of a source and a target language. Bentivogli & Pianta (2009) gives the following as a summary of the most common idiosyncrasies:

2.2.1. Syntactic divergencies

The syntactic discrepancy arises when the translation equivalent (TE) does not have the same syntactic ordering properties of the source language word.

e.g.

English shows SVO word order whereas Tamil shows SOV word order.

English is prepositional language whereas Tamil is a postpositional language.

The phrase king of England in English needs to be translated as ingkilaant-in arasan ('England-possessive case marker king') in Tamil.

2.2.2. Lexicalization differences

Lexicalization differences come to fore when the source and target languages lexicalize the same concept with a different kind of lexical units (word, compound or collocation) or one of the two languages has no lexicalization for the concept (lexical unit vs. free combination of words). The latter case is called lexical gap. Take for example, bicycle; bicycle has been introduced to Tamil culture from outside. Tamil has borrowed the word caikiL along with the vehicle, cycle. Later on Tamil tried to coin its own indigenous name from its own units of meaning. Thus many names are coined for bicycle: miti vaNTi which literally means 'vehicle which need to be peddled', untu vaNTi 'vehicle which need to be pushed', etc. Similarly, car is taken with its foreign name kaar 'car'. Later on ciRRuntu is coined. Bus is taken into Tamil culture with its foreign name pas 'bus'. Later peerundtu is coined. But Tamil shows vacuum or gaps in representing the certain parts of these vehicles. Kinship domain shows lexical gaps across languages. For the English kinship uncle, there are many equivalents in Tamil, each denoting different kinship concepts. So if you go from Tamil to English, you will realize that there are many lexical gaps in English.

2.2.3. Divergences in connotation

The TE fails to reproduce all the nuances expressed by the source language word. For example, knowledge in English cannot express all the nuances expressed by aRivu in Tamil. Philanthropy cannot express all the nuances expressed by the Tamil word tarmam. Similarly paavam and puNNiyam in Tamil cannot be equated respectively with ‘sin’ and ‘blessing’ in English

2.2.4. Denotation differences

The denotation difference appears when the denotation of the source language word only partially overlaps the denotation of the TE. For example, English finger only partially overlaps with Tamil as finger since it denotes only the terminal part of the hand and not the terminal part of a leg; English makes use of toe to denote the terminal part of the leg. Tamil makes of viral to denote both the terminal part of the hand and the terminal a part of the leg.

Only the first two idiosyncrasies are relevant to us as they imply lack of cross linguistic synonymy. They are represented as:

- Lexical gaps: Lexical gap denotes an instance where a language expresses a concept as a lexical unit or word while the other language expresses it with a free combination of words. For example, the word borrower is referred in Tamil by the phrase kaTan vaangkupavar 'one who gets loan'.
- Denotation differences: Denotation difference arises when the TE of a source language exists but it is more general (generalization) or more specific (specification). In the former case, the TE is a sort of cross-linguistic hypernym of the source language word (ex. Tamil viral = English finger or toe) and in the latter case it is a cross linguistic hyponym (for example, English word lion, which functions as a general term for lion and male of lion is equaled by cingkam in Tamil which is only a general term for lion; 'male lion' is denoted by the phrase aaN cingkam)

2.3. Defining a lexical gap

A competing term for 'lexical gaps' is ' lexical holes'. The two terms are alternatively used in the literature available

on the topic. However, 'lexical gap' as a term is widely used than 'lexical hole'. The definition of lexical depends upon whether we talk about lexical gap within a language or across the languages. As far as translation is concerned, the lexical gaps across language are crucial ones. Of course, the lexical gaps within the language too help us to understand the lexical gaps across the languages in clear terms.

There is a unanimous agreement between linguists and translation specialists of what a lexical gap means. Trask (1993:157) defines lexical gap as "the absence of a hypothetical word which would seem to fit naturally into the pattern exhibited by existing words". The pioneer in field semantics, Lehrer (1974:95) states that the term 'lexical gap' is multi ambiguous as it has been applied to all sorts of instances where a word, in one way or another, is missing. A lexical gap means the absence of lexicalization of a certain concept. A concept is lexicalized when a language has a lexical item to express the concept. The lexical item could be a single word, a complex word, an idiom or a collocation. The existence of a lexical gap will be noted only when a concept lacks lexicalization and is expressed by a free word combination or any other transformation (e.g. omission, translation different parts of speech, etc.). Thus the multiword expression X is not a lexical gap, because it is a fixed expression in a language, while Y is a lexical gap, because it is a free-word combination.

In the case of lexical gap across languages, lexical gaps are considered as instances of lack of lexicalization identified in a language while comparing two languages or in a target language during translation. The problem seems to be minor and clear. But, after going through the linguistic literature on lexical gap one gets rather an opposite impression. The problem is on lexicalization which is explained from linguistic perspective. The definition of lexical gaps is based on linguists' practical requirement as well as their understanding of the process of lexicalization. Thus, lexical

gaps are realized across the languages in the following three instances: one is when a source-language word does not have a direct equivalent without going into details about the notion of a direct equivalent itself (Janssen 2004); the second is when a source-language word rendered by a target-language word is rendered by a target-language phrase without distinguishing it from idioms and collocations (Arnold et al 1994, Santos 1993); and the third is when a concept is not encoded by a lexical item, i.e. by a word, a complex word, an idiom and a collocation (Bentivogli and Pianta 2000, Bentivogli et al 2000). The main difference between these definitions can easily be noticed: the specificity of a lexical item.

A lexical gap is identified on the level of one meaning. It is not identified on the level of a lexeme, which is usually polysemous. In translation, we deal with one meaning with reference to context specific only to a particular meaning. A translator is interested in individual meanings. He is not bothered about the semantic structure of a word. Therefore the lexical gaps are identified on the level of individual meaning. In general, we can say that a lexical gap is a concept that is not lexicalized by a lexical item (single word, complex word, an idiom and collocation) in a language due to cultural, language/systematic or other reasons. Lexical gap is identified while comparing or translating individual meanings of lexical items in two languages. It is usually expressed by a free word combination in translation. One of the reasons to study lexical gap is that it is difficult to identify them in advance. Only during translation, one understands that the target-language lacks a certain word. A dictionary in such cases provides a mere explanation of the concept encoded by a source language. Unfortunately, such meaning explanations usually are not good in natural language use.

2.4. Typology of lexical gaps

The study of lexical gaps starts with the work by Chomsky (1965) and Chomsky & Halle (1965). They distinguish between accidental gaps and systematic gaps. Accidental gaps are words that do not exist but could be reasonably expected to exist; on the other hand systematic gaps are words that are not even expected to exist since they violate the rules of what a "good" word is. However, the term lexical gap is reserved only for the accidental gaps in much of the subsequent works.

The accidental gaps in the work of Chomsky and Halle are segments or strings of letters that could possibly form words. Such gaps are called formal gaps, sometimes also referred to as morpheme gaps. DAY TRANSLATIONS (2018) opines that lexical gaps occur in several types. They are realized at phonological (e.g.*pkly/pkli/), morphological (e.g.*ungood), syntactic (e.g.*informations) or semantic (e.g. *male dog) levels. A significant part of the more recent work on lexical gaps, however, deals with semantic gaps. A semantic gap is, in the words of Lehrer (1974), "the lack of a convenient word to express what (the speaker) wants to speak about.", although also words that are possible but not (yet) convenient are considered semantic gaps. A semantic gap is a notion for which there is no word, whereas formal gaps are "words" that do not refer (to any notion). As with formal gaps, we can in principle distinguish between semantic gaps that are accidental, and semantic notion for which no word can exist because they violate the rules of what a "good" notion (for lexicalization) is.

The coarse taxonomy of non-existing words given by Janssen (2004) is given below

	Accidental	Systematic
Formal	Formal gap	Impossible lexical entry
Semantic	Semantic gap	Non-lexicalizable notion

An overview of the types of lexical gaps given by Janssen (2004) is shown below:

Morpheme gap	A sequence of segments that is permitted by phonological rules but not found. Fillers: possible words
Morphological gap	A word that can be generated from an existing word by productive morphological rules. Mostly understood as derivational rules, and therefore also called derivational gaps. Fillers: potential words
Paradigm gap	A morphological gap in the inflectional morphology.
Semantic/functional gap	A lack of a word to express what a speaker might want to talk about.
Taxonomic gap	A gap in the taxonomic structure. Fillers: pseudo-words
Translational gap	A word in one language for which no lexical unit exists in another that expresses that same meaning. Fillers3: untranslatable words

2.5. Lexical gaps and Semantic fields

The principles of semantic field contribute to the proper understanding of lexical gaps. The proponents of the semantic field theory (Lehrer 1974a, 1974b; Lyons 1977) declare empty spaces in a structure which is also related to the absence of lexicalization as the essential feature of a lexical gap. In this approach, different fields such as taxonomies, hierarchies, clusters, grids, linear structures and matrixes help to organize the lexicon into conceptual structures where the missing structural part is then best observed and studied in relation to the other units

in the field. Different approaches, for example, Bentivogli and Pianta, favour contrastive lexicological studies where a lexical gap is identified as a missing translational equivalent in a target language to a lexical item in a source language. The study of lexical gaps has received increased attention in recent times. This is due to the present-day demand for the translation of all kinds of documents, statutes, provisions, regulations, licences, contracts and others.

In the light semantic field or lexical field, we can investigate clearly about the lexical vacuums or lexical gaps. The theory of semantic fields emerged heavily influenced by de Saussure's structuralism and German idealism. Trier, who is a pioneer in the lexical field analysis, opines that lexical fields are neatly structured. The whole vocabulary is organized in fields. He introduced the notion of concepts and fields and conceptual fields and advocates that when concepts change in our heads, meaning of a lexeme also changes. Semantic field demonstrates vocabulary organization on the paradigmatic level. The basic assumption is that the vocabulary of a lexical field is an integrated system of lexemes which are interrelated in meaning. The whole of the lexical field consists of a large number of semantic fields that accumulate lexemes which are close in meaning. The vocabulary of a lexical field is a mosaic without gaps or overlaps. His followers disregarded conceptual field. They preserved very neat and rigid structures, but couldn't explain how and why lexical fields change.

It is often common for lexical gaps to come to the fore within semantic fields where there is a hole in the pattern, i.e. "the absence of a lexeme at a particular place in the structure of a semantic field" (Lyons, 1977:301). For instance, the semantic field of temperature in English, as introduced by Conner (1983:43), consists of four terms: cold, cool, warm, hot. In some contexts, these terms turn to be synonyms (e.g. cold/ cool water) and in other, they are antonyms (e.g. cold/ *cool outer space).

On the other hand, in Tamil, the semantic field of temperature involves different terms where a lexical gap is easy to recognize.

The lexical framework of any language is often built in terms of semantic fields (e.g. kinship relations, colour terms, military ranks etc.), sense relations (e.g. hyponymy, synonymy, antonymy etc), collocation, idioms and relational opposites. The basic principle behind the availability of certain lexis in a given language is its users' needs. So, a lexical item referring to a particular object or concept can be found in one language, but it is absent in another. Bentivogli and Pianta (2000) are of the opinion that a lexical gap occurs whenever a language expresses a concept with a lexical unit, whereas another language expresses the same concept with a free combination of words. Lyons (1977:303) maintains that lexical gaps are attributed to unlexicalized concepts or objects across languages. For instance, the distinction between dead humans and dead animals leads to the coinage of two lexical items referring to them as 'corpse' and 'carcass' respectively as a consequence of institutionalization. However, there is no word referring to dead plants.

The lexical gap ("hole in the pattern") indicates the absence of a particular lexeme in a point in a particular lexical field. According to Trier, there are no gaps in the system. If they arise (by conceptual innovation), they are quickly filled by borrowing or by extending the meaning of an existing lexeme. It should be remembered in the context that, according to Chomsky, there are no gaps in the system. Gaps appear when you compare languages. Languages show cultural gaps. As one language is culturally different from another language, likely, the cultural items of one language may not be found in the other language. So it is needless to say that lexical gaps are inevitable in the vocabulary structure of a language. The main reason for lexical gaps is the absence of lexicalization, which is not easily pinned down. However, a major group of lexical gaps can be explained by social and cultural differences of source and target language

users. A lexical gap in a target language is identified when its users cannot know the concept encoded by a source language.

Rajendran, who prepared a thesaurus for Tamil (Rajendran, 2001) based on Nida (Nida, 1975) developed a thesaurus dictionary for bible translation on the principles of componential analysis made a detailed study on lexical gaps or vacuums in the vocabulary structure of Tamil (Rajendran, 2000).

2.6. Issues with Lexical Gaps in translation

There are many questions and issues related to lexical gaps in translation. The following are some of them.

2.6.1. Unadapted loanwords

While translating, we make use of loan words to serve our immediate purpose. There are two kinds of loans, loans adapted to the native language structure and another is unadapted loans. Unadapted loanwords are strange creatures: they are impossible words that are nevertheless lexical words. Lehrer (1974, pp. 95) observes that the incorporation of loanwords into the lexicon of a language can change the orthographic rules of the language. As a consequence, the unadapted loanwords become possible words. This, in turn, creates new orthographic gaps for similar words that become possible but not lexicalized.

2.6.2. Gaps in the Translation of Idioms

Translation of idioms from SL to TL is a difficult and challenging task. It is challenging to find TE in idioms. The translation of idioms has remained controversial among translation professionals. Lot has been said about the translation of idioms from SL into TL. There is always a dispute over the

adequate rendering of idioms. The reason for the difficulty in rendering idioms from SL to TL is that such idioms have one-to-zero equivalents in the TL. Proverbs are no exception in this regard since they are classified as a subcategory of idioms and they are culture-bound. However, this does not mean that this applies to all proverbs; on the contrary, some have one-to-one or one-to-many equivalents.

The translator's task becomes complicated when the expressions and functions of idioms differ in both SL and TL. For the functionally adequate renderings of such idioms (including proverbs), the mastery of the culture and the way of life besides that of the linguistic system become prerequisites. (e.g. kicked the bucket in English can be translated normally as iRa ‘die’ in Tamil; a parallel phrase kalam uTai 'break the pot' is one of the rituals performed during Hindu funeral is not used in kick the bucket sense).

2.6.3. Morphological Gaps in Translation

Lehrer (1974) and Kjellmer (2003) use the term “derivational gaps” and identify them as gaps within the limits of one language. According to them, derivational gaps are words produced from partially productive stems and suffixes, which are understandable, but not acceptable in a language. For example, although we understand the meaning of “mistelephone”, “conversate” or “friable”, they do not comply with the norms of the English language (Lehrer 1974b:96-97). We make use of the term to indicate the kind of lexical gaps results from different morphological processes in the source and target languages. The English language has the potential to pack complex concepts into one word because of its rich choice of prefixes, suffixes and stems, most of which have roots in Latin or Greek.

English has a rich in word formation process. It forms

verbs from nouns by conversion, nouns from verbs and other grammatical categories by affixation, adjectives and adverbs by adding suffixes ful and ly respectively (beauty + ful beatutiful; beautifull+ly> beautifully . Though Tamil is a morphologically rich inflectional language and forms new words by suffixation and conversion, the derived words and the meanings are mostly different from English. So Tamil shows derivational gap when matched with English. Tamil does not make use of negative affix equivalent to un in English (un + happy>unhappy, un + healthy>unhealthy). Many of the derived words in English pose semantic challenges (resulting from morphological gaps) to translators who are attempting translation from English to Tamil.

2.6.4. Semantico-lexical gaps in Translation

Semantic gaps result when there are notions for which we have no word to express. To illustrate, consider some words that describe the family members showing specific genders. The words "father," "uncle, "son," "nephew" and "grandfather" indicate male members of the family. The corresponding words for the female family members are "mother," "aunt," "daughter," "niece" and "grandmother." However, the term "cousin" is gender-neutral. It is a term that can be used for a female or male relative. This is an instance in which a semantic gap arises when a specific word has a meaning distinction that can be seen but is missing in the vocabulary. Most instances of semantic lexical gaps are not particularly interesting. A specific type of matrix gap is one that is expected to exist in a hierarchy, either a taxonomic or a meronymic hierarchy, but does not exist (see, for instance, Cruse 2004). Another type of lexical gap of special interest concerns those notions that are lexicalized in one language, but not in another. Here we are concerned with intralanguage semantic gaps.

As mentioned above, the lexical gaps are the resultants

of the unlexicalized concepts in a given culture. Language and culture are so intimately related in the sense that the latter is part of the former, which is why some regard language as the mirror of culture. Since the Tamil language has got a long cultural heritage behind it and the Classical Tamil has enriched its lexical framework based on this cultural heritage, much of classical Tamil lexis has no one-to-one equivalents in English. The translators who try to translate classical Tamil have volumes to tell about this predicament. Culture causes many more severe complications for the translator than doing differences in language structure (Nida, 2000:130).

On the other hand, English has a rich scientific and technical vocabulary. Tamil is very poor when compared to English in these domains. Its lexical gaps are plenty in these domains when comped to English. So Translating science and technical text in English to Tamil becomes a great challenge to the translators.

2.7. Resolving the Problem of Lexical Gaps in Translation

Lexical gaps are attributed to a variety of reasons such as the absence of the lexicalization of some concepts in a given language. The lexicalization of the same concepts in another language constitutes translation problems and difficulties. Cultural differences are mirrored by linguistic ones. As there is a very close relationship between language and culture, the cultural gaps are realized in the vocabulary structure of a language. This makes translators' job difficult. Treating the cultural aspects implicit in a source text (ST) and finding the most appropriate techniques for successfully conveying these aspects in the target text (TT) are the problems the translators permanently face. Depending on whether the two (or more) languages concerned are linguistically and culturally related or not, these

problems may vary in scope. This could lead to two types of untranslatability: linguistic and cultural. The former is ascribed to the non-existence of a syntactic or lexical substitute in the TT for an ST item, whereas the latter, on the other hand, is due to the absence in the TT culture of a relevant situational feature for the SL text (McGuire, 1980:32). This situation is reflected in Lyons's (1981:310) statement that "differences of lexical structure (including most obviously, lexical gaps...) make exact translation between languages difficult and at times impossible".

The physical environment of a speech community is also involved in creating lexical gaps in the sense that words are coined by speakers to refer to objects or animals found in their surroundings, but not necessarily found elsewhere. The influence of the environment on language leads the coinage of fifty Eskimo words for 'snow' and one hundred names for the camel in the Arabian Peninsula. When speakers of a language become familiar with the new concept, the lexical mechanism compensates the lack of a particular word in a language for a particular concept or object by adding a new word. Speakers of a language resort to at least the following four mechanisms to fill such lexical gaps: semantic extension, blending, combination of old existing words or borrowing. As to translation, Weise (1988:190) maintains that any gap either in the form of one-to-zero or one-to-many equivalents must be compensated by the translator's skill.

The existing studies on lexical gaps adopting a cross-cultural perspective concentrate too much on the exploration into the lack of equivalents in the process of translating from the SL to the TL. It is a very common fact that a term expressing a particular idea or concept in the SL may not have a corresponding equivalent in the TL. Every translation practitioner is well aware of this fact. In this circumstance, the translator has to resort to free word combinations or translation to give full expression to the idea or concept, which is expressed by one word in the SL. For example, the word tavil in Tamil does not have an equivalent

in English. Therefore, when translating the word from Tamil into English, we have to use a phrase to do justice to its meaning. In English, it can be expressed by the phrase "a kind of two-headed drum". Many words in English do not have equivalents in Tamil. For example, the word wittol does not have an equivalent either in Tamil. It can only be rendered into a phrase.

Svensen (2009, pp. 271-273) divides the cross-linguistic lexical gaps, into two kinds in terms of fields they are mainly concerned with. They are lexical gaps in political systems and lexical gaps in habits and customs. The former refers to the lexical gaps resulting from the absence of the terms in the target language for the particular political, economic and legal institutions. They are readily lexicalized in the source language (e.g. the Electoral College, the Federal Reserve System in the USA). The latter refers to the lexical gaps resulting from the absence of the terms in the target language for the historical events, customs and festivals (e.g. Thanksgiving, Boston Tea Party). They cannot be translated word for word as both of them are products of the lack of culture-loaded words in the source language. They have to be translated freely and, if necessary, be added with annotations so that the target language readers can understand source language text accurately.

Language speakers take efforts to fill a lexical gap when the language lacks a particular word for a newly emerging concept. Generally speaking, there are methods for filling lexical gaps. One such method is filling the lexical gaps by means of hypernyms. The vocabulary of a language is a hierarchical system in which words are ranked differently. Some of the words are ranked as superordinate terms or hypernyms, while others are rated as subordinate terms or hyponyms. When a language lacks an appropriate hyponym to express a concrete concept, we can use its hypernym to express this concept by modifying the hypernym with words borrowed from other cognitive domains. For example, stallion in Tamil is referred to as aaN kutirai 'male

horse', which is a combination of 'horse', a hypernym for stallion and the modifier aaN "male". Similar lioness is referred as peN cingkam 'female tiger' Relations between hyperonyms and hyponyms form the basis of traditional dictionary definitions: the hyponym can be defined in terms of the genus (the hyperonym) and the differenciae specficiae, the differentiating features. Therefore, in order to properly relate the Tamil word viral with the English word finger, we should not only specify that they are (possible) translations of each other, but also how they differ from each other: that a finger is a dedo, but specifically one of the hand.

There are relatively rare cases of culturally dependent untranslatable concepts. We can quote examples like mangalsutra or mukuurat as untranslatable words. However, the majority of lexical mismatches between languages are more mundane. The following are two typical examples: (1) in Tamil, the same words are used for the extremities of your hand (fingers) and the extremities of your foot (toes), and (2) Tamil lacks a specific word for a female foal (a filly). These are cases where the translational gap can also be described as a taxonomic gap: cases where a hyperonym or a hyponym is missing. Notice that finger is in no way fundamentally untranslatable in Tamil. There are several strategies for translating such words, and in this particular case, one would use either viral or kai viral (viral of the hand) as the translation depending on the context. But it is a translational gap since there is no direct, single word expression in English for a word in Tamil.

2.8. Overcoming untranslatability

The translation procedures that are available in cases of lacunae, or lexical gaps, include the following: adaptation, borrowing, calque, compensation, paraphrase, translator's note, register, etc.

2.8.1. Adaptation

An adaptation, also known as a free translation, is a procedure whereby the translator replaces a term with cultural connotations, where those connotations are restricted to readers of the original language text, with a term with corresponding cultural connotations that would be familiar to readers of the translated text. Adaptation is often used when translating poetry, works of theatre, and advertising.

For example, in the Belgian comic book The Adventures of Tintin, Tintin's trusty canine sidekick Milou is translated as Snowy in English, Bobbie in Dutch, Kuttus in Bengali, and Struppi in German; likewise the detectives Dupont and Dupond become Thomson and Thompson in English, Jansen and Janssen in Dutch, Jonson and Ronson in Bengali, Schultze and Schulze in German, Hernández and Fernández in Spanish, Dùběn and Dùpéng, in Chinese, Dyupon and Dyuponn in Russian and Skafti and Skapti in Icelandic.

2.8.2. Borrowing

Borrowing is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified. In English text, borrowings not sufficiently anglicised are generally in italics.

2.8.3. Calque

Calque entails taking an expression, breaking it down to individual elements and translating each element into the target language word for word. For example, the German word "Alleinvertretungsanspruch" can be calqued to "single-representation-claim," but a proper translation would result in

an "exclusive mandate." Word-by-word translations usually have comic value, but can be a means to save as much of the original style as possible, especially when the source text is ambiguous or undecipherable to the translator.

2.8.4. Compensation

Compensation is a translation procedure whereby the translator solves the problem of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text because "equivalence in translation is almost always only partial." For example, many languages have two forms of the second person pronoun: an informal/singular form and a formal/plural form. Tamil has three forms for 'you': nii, which is an informal usage, niingkaL 'formal' and niir, which lies between nii and niingkaL. The contemporary English has only one form 'you.' Hence, to translate a text from one of these languages to English, the translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that is viewed as informal in English (I'm, you're, gonna, dontcha, etc.) or by using English words of the formal and informal registers, to preserve the level of formality (you sir, Mister). Similarly, to overcome the lack of distinctive singular and plural forms, the translator may add a word, as in the New English Bible's John 1:51, "I tell you all."

2.8.5. Paraphrase

Paraphrase, sometimes called periphrasis, is a translation procedure whereby the translator replaces a word in the source text by a group of words or expression in the target text. For example, the Portuguese word saudade is often translated into

English as "the feeling of missing a person who is gone." A similar example is "dor" in Romanian, translated into English as "missing someone or something that's gone and/or not available at the time."

An example of untranslatability is seen in the Dutch language through the word gezelligheid, which does not have an English equivalent, though the German equivalent Gemütlichkeit is sometimes used. Literally, it means a cozy, friendly, or nice atmosphere, but can also connote time spent with loved ones, the fact of seeing a friend after a long absence, the friendliness or chattiness of a specific person, or a general sense of togetherness. Such gaps can lead to word borrowing, as with pajamas or Zeitgeist.

2.8.6. Translator's note

A translator's note is a note (usually a footnote or an endnote) added by the translator to the target text to provide additional information about the limits of the translation, the cultural background, or any other explanations.

2.8.7. Register

Although Thai has words that can be used as equivalent to English "I", "you", or "he/she/it", they are relatively formal terms (or markedly informal). In most cases, Thai people use words which express the relation between speaker and listener according to their respective roles. For instance, for a mother to say to her child, "I'll tell you a story," she would say mae ja lao nitaan hai luuk fang, or "Mother will tell child a story." Similarly, older and younger friends will often use sibling terminology, so that an older friend telling a younger friend "You're my friend" would be nawng pen peuan pii, would translate directly

as "Younger sibling is older sibling's friend". To be translated into English correctly, it is proper to use "I" and "you" for these example statements, but normal Thai perceptions of relation are lost in the process. Similar phenomena can also be observed in Indonesian. One may use the formal form of pronouns, which are generally distinct from the informal/familiar forms; however, the use of these pronouns does not evoke sufficient friendliness or intimacy, especially in spoken language. Instead of saying "Anda mau pesan apa?", a waiter/waitress will most likely say "Bapak/ Ibu mau pesan apa?" (lit. 'Sir/Madam wants to order what?'). Both expressions are equally polite; however, the latter is more sympathetic and friendly. When conversing with family and relatives, most Indonesians also prefer using kinship terminology (father, mother, brother, sister) when addressing older family members. When addressing younger family members, informal pronouns are more prevalent.

2.8.6.Grammar

Possession

In the case of translating the English word have to Arabic, Tamil, Finnish, Hebrew, Hindi, Irish, Japanese, Korean, Russian, Turkish, Urdu, or Welsh, some difficulty may be found. There is no specific verb with this meaning in these languages. Instead, for "I have X" these languages use a combination of words that mean X is to me, or (in Finnish) at me is X; (in Turkish) my X exists or at me exists X; or (in Hebrew) there-is of-me (represents ownership, could mean to-me) X.

In Hungarian, there is a word corresponding to "have": bír — but its use is quite scarce today, usually turning up in very formal and legal texts. It also sounds outdated, since it was used to translate the Latin habeo and the German haben possessive verbs when these languages had official status in Hungary. The

general grammatical construction used is "there is a(n) X of mine". For example, the English sentence "I have a car." translates to Hungarian as "Van egy autóm." which would translate back to English word by word as "There is a car of mine".

A similar construction occurs in Russian, where "I have" translates literally into at (or by) me there is. Russian does have a word that means "to have": (imet') — but it is very rarely used by Russian speakers in the same way English speakers use the word have; in fact, in some cases, it may be misinterpreted as vulgar slang for the subject rudely using the object for sexual gratification; for example, in an inept translation of "Do you have a wife?"

In Japanese, the English word "to have" is most often translated into the verbs iruane aru. The former verb is used to indicate the presence of a person, animal, or other living creature (excluding plant life) while the latter verb is closer to the English "to have" and is used for inanimate objects. "I have a pen" becomes "Watashi ni wa pen ga aru" which can be represented in English as "I (topic) pen (subject) exists", or "I have a pen". To indicate the English "have" in the sense of possession, the Japanese language uses the verb motsu, which literally means "to carry". This could be used as "Kare wa keitai wo motteiru", which becomes "He (subject) cellphone (object) is carrying" or "He has a cellphone".

Verb forms

English lacks some grammatical categories. There is no simple way in English to contrast Finnish kirjoittaa or Polish pisać (continuing, corresponding to English to write) and kirjoitella or pisywać (a regular frequentative, "to occasionally write short passages at a time", or "to jot down now and then"). Also, hypätä and skoczyć (to jump once) and hyppiä and skakać

(to continuously jump; to be jumping from point A to B) are another examples.

Irish allows the prohibitive mood to be used in the passive voice. The effect is used to prohibit something while expressing society's disapproval for that action at the same time. For example, contrast Ná caithigí tobac (meaning "Don't smoke" when said to multiple people), which uses the second person plural in the imperative meaning "Do not smoke", with Ná caitear tobac, which is best translated as "Smoking just isn't done here", uses the autonomous imperative meaning "One does not smoke".

Italian has three distinct declined past tenses, where fui (passato remoto), ero (imperfetto) and sono stato (passato prossimo) all mean I was, the first indicating a concluded action in the (remote) past, the second a progressive or habitual action in the past, and the latter an action that holds some connection to the present, especially if a recent time is specified ("stamattina ho visto" for this morning I saw). The "passato remoto" is often used for narrative history (for example, novels). Nowadays, the difference between "passato remoto" and "passato prossimo" is blurred in the spoken language, the latter being used in both situations. What difference there exists is partly geographic. In the north of Italy, the "passato remoto" is very rarely used in everyday speech, whereas in the south, it often takes the place of the "passato prossimo". The distinction is only alive in Tuscany, which makes it dialectal even if hardline purists insist it should be applied consistently.

Likewise, English lacks a productive grammatical means to show indirection but must instead rely on periphrasis, which is the use of multiple words to explain an idea. Finnish grammar, on the contrary, allows the regular production of a series of verbal derivatives, each of which involves a greater degree of indirection. For example, based on the verb vetää (to pull), it is possible to produce:

vetää (pull),

vedättää (cause something/someone to pull/to wind-up (lie)),

vedätyttää (cause something/someone to cause something/ someone to pull),

vedätätyttää (cause something/someone to cause something/someone to cause something/ someone to pull).

Hindi has a similar concept of indirection. karna' means 'to do'; karaana means 'to make someone do'; karwaana means 'to get someone to make yet another person do'. Malayalam, too has the three forms with the same meaning as that of Hindi:cey, ceyi and ceyyipi.

Most Turkic languages (Turkish, Azeri, Kazakh, etc.) contain the grammatical verb suffix miş (or mis in other dialects), which indicates that the speaker did not witness the act personally but surmises or has discovered that the act has occurred or was told of it by another, as in the example of Gitmiş! (Turkish), which can be expressed in English as "it is reported that he/she/it has gone", or, most concisely, as "apparently, he/she/it has gone". This grammatical form is mainly used when telling jokes or narrating stories.

Similar to the Turkic miş, nearly every Quechua sentence is marked by an evidential clitic, indicating the source of the speaker's knowledge (and how certain s/he is about the statement). The enclitic = mi expresses personal knowledge (Tayta Wayllaqawaqa chufirmi, "Mr. Huayllacahua is a driver - I know it for a fact"); =si expresses hearsay knowledge (Tayta Wayllaqawaqa chufirsi, "Mr. Huayllacahua is a driver, or so I've heard"); =chá expresses high probability (Tayta Wayllaqawaqa chufirchá, "Mr. Huayllacahua is a driver, most likely"). Colloquially, the latter is also used when the speaker has dreamed

of the event told in the sentence or experienced it under alcohol intoxication.

Languages that are extremely different from each other, like English and Chinese, need their translations to be more like adaptations. Chinese has no tenses per se, only three aspects. The English verb to be does not have a direct equivalent in Chinese. In an English sentence where to be leads to an adjective ("It is blue"), there is no to be in Chinese. (There are no adjectives in Chinese; instead, there are stative verbs that don't need an extra verb.) If it states a location, the verb zài is used, as in "We are in the house". In some other cases (usually when stating a judgement), the judgment verb "shì" is used, as in "I am the leader." And in most other cases, such structure ("to be") is simply not used, but some more natural structure in Chinese is used instead. Any sentence that requires a play on those different meanings will not work the same way in Chinese. In fact, very simple concepts in English can sometimes be difficult to translate, for example, there is no single direct translation for the word "yes" in Chinese, as in Chinese, the affirmative is said by repeating the verb in the question. ("Do you have it?" "(I) have".)

Vocabulary

German, Dutch and Danish have a wealth of modal particles that are particularly difficult to translate as they convey sense or tone rather than strictly grammatical information. The most infamous example perhaps is doch (Dutch: toch, Danish: dog), which roughly means "Don't you realize that . . . ?" or "In fact, it is so, though someone is denying it." What makes translating such words difficult is their different meanings depending on intonation or the context. A common use of the word doch can be found in the German sentence Der Krieg war doch noch nicht verloren, which translates to The war wasn't lost yet, after all, or The war was still not lost.

Several other grammatical constructs in English may be employed to translate these words for each of their occurrences. The same Der Krieg war doch noch nicht verloren with slightly changed pronunciation can also mean excuse in defense to a question: . . . but the war was not lost yet (. . . so we fought on). A use which relies heavily on intonation and context could produce yet another meaning: "So the war was really not over yet (as you have been trying to convince me all along)."Another change of intonation makes the sentence a question. Der Krieg war doch noch nicht verloren? would translate into "(You mean) the war was not yet lost (back then)?"

Another well-known example comes from the Portuguese or Spanish verbs ser and estar, both translatable as to be (see Romance copula). However, ser is used only with essence or nature, while estar is used with states or conditions. Sometimes this information is not very relevant for the meaning of the whole sentence and the translator will ignore it, whereas at other times, it can be retrieved from the context.

When none of these apply, the translator will usually use a paraphrase or simply add words that can convey that meaning. The following example comes from Portuguese:

"Não estou bonito, eu sou bonito."

Literal translation: "I am not (apparently) handsome; I am (essentially) handsome."

Adding words: "I am not handsome today; I am always handsome."

Paraphrase: "I don't look handsome; I am handsome."

Some South Slavic words that have no English counterparts are doček, a gathering organized at someone's arrival (the closest translation would be greeting or welcome; however, a 'doček' does not necessarily have to be positive); and limar, a sheet metal worker.

Kinship terms

For various reasons, such as differences in linguistic features or culture, it is often difficult to translate terms for family members. Many Tamil kinship words consider both gender and age. For example, Father's elder brothers are called periyappa, while younger brothers are called cittappaa. Their wives are called periyammaa and cinnammaa, respectively. Father's sister is called attai, mother's sister is citti. Mother's brother is called maama and his wife, attai. English would just use Uncle and Aunt. An elder brother is aNNan, elder sister is akkaa while the younger brother is tampi and younger sister, tangkai. Similar is the case with many Indian languages like Malayalam, Hindi, Gujarati and many others.

It is usually also difficult to translate simple English kinship words accurately into Chinese, for Chinese distinguishes very many kinship terms, depending on the person's actual position in family kinship.

Most Thai words expressing kinship have no direct translations and require additional words. There are no Thai equivalents for most daily English kinship terms, as English terms leave out much information that is natural to Thai.

As an example, Thai does not distinguish between siblings by gender, but by age. Siblings older than yourself are (Pii), and those younger are (Nawng). Almost similar distinctions apply to aunts and uncles, based on whether they are older or younger than the sibling parent, and also whether they are maternal or paternal uncles. Thai disregards gender when aunts or uncles are younger than his/her parents. But when aunts and uncles are older siblings of his/her parents, gender comes to differentiate them, but whether they are from the maternal or paternal side is no longer important. For instance, (Naa) means "mother's younger brother/sister". (Aah) means "father's younger brother/sister".

But (Loong) means "father's or mother's older brother" and (Paa) means "father's or mother's older sister". As for nieces, nephews, and grandchildren, Thai only have one genderless word (Laan) to describe all of them.

Siblings

In Arabic, "brother" is often translated into (Akh). However, whilst this word may describe a brother who shares either one or both parents, there is a separate word - (Shaqīq) - to describe a brother with whom one share both parents.

In Chinese, Japanese, Korean, Thai, Lao, Tagalog, Turkish, most north Indian languages, Sinhala, Tamil, Telugu, Malayalam and Hungarian there are separate words for "older brother" and "younger brother" and, likewise, "older sister" and "younger sister". The simple words "brother" and "sister" are rarely used to describe a person, and most commonly appear in the plural. (In Hungarian, however, the terms "fiútestvér" and "lánytestvér", meaning "male sibling" and "female sibling" respectively, exist but are not commonly used.). On the other hand, the word for 'sibling' in many other languages lacks the slightly technical/non-colloquial nature of the English word, which often leads to native speakers preferring the longer 'brother(s) and/or sister(s)' instead.

Swedish, Norwegian and Danish have the terms farmor (father's mother) and farfar (father's father) for paternal grandparents, and mormor (mother's mother) and morfar (mother's father) for maternal grandparents. The English terms great-grandfather and great-grandmother also have different terms in Swedish, depending on lineage. This distinction between paternal and maternal grandparents is also used in Chinese, Korean, Thai, Tamil, Malayalam as well as Hindi, Gujarati, Bengali and other Indo-Aryan languages.

Norwegian also has the terms sønnesønn, dattersønn,

datterdatter and sønnedatter, meaning respectively "son of my son", "son of my daughter", "daughter of my daughter", and "daughter of my son". Similar words exist in Swedish, Danish and Icelandic. In both cases, there exist terms synonymous with the English grand-prefixed ones, which are used when exact relation is not an issue. This distinction is also used in Chinese, whereas Chinese almost always states the relationship clearly.

Aunts and uncles

In Danish, Tamil, Kannada, Bengali, Persian, Turkish, Chinese, Swedish and South Slavic languages, there are different words for the person indicated by "mother's brother", "father's brother" and "parent's sister's husband", all of which would be “uncle” in English. German had distinct words for maternal uncles (Oheim) and maternal aunts (Muhme), but they are not used anymore. An exactly analogous situation exists for aunt. In Thai, Hindi, Malayalam and Punjabi this concept is taken a step further in that there are different words for the person indicated by "mother's elder brother" and "mother's younger brother", as well as "father's elder brother" and "father's younger brother".

The Polish language used to distinguish "paternal uncle" ("stryj") and "maternal uncle" ("wuj"), but the first term is now archaic.

Swedish (and Danish) has words tant/tante for "auntie" (rarely used in Swedish) or "old lady" in general, moster for maternal aunt, and faster for paternal aunt, but the last two are contractions of mors syster/søster and fars syster/søster ("mother's sister" and "father's sister", respectively). The same construction is used for uncles (rendering morbror and farbror). In Danish, and occasionally in Swedish, the word onkel corresponds to the Danish word tante.

The distinction between maternal and paternal uncles has caused several mistranslations; for example, in Walt Disney's DuckTales, Huey, Dewey, and Louie's Uncle Scrooge was translated Roope-setä in Finnish (Paternal Uncle Robert) before it was known Scrooge was Donald's maternal uncle. The proper translation would have been Roope-eno (Maternal Uncle Robert). This is also the case for Donald Duck, who is called Aku-setä in Finnish and not Aku-eno, despite being the brother of Huey, Dewey and Louie's mother. Arabic contains separate words for "mother's brother" (Khāl) and "father's brother" ('Amm). The closest translation into English is "uncle", which gives no indication as to lineage, whether maternal or paternal. Similarly, in Arabic, there are specific words for the father's sister and the mother's sister, (Khala(h)) and ('Amma(h)), respectively (in both cases being the feminine forms of the masculine nouns, by addition of fatḥa-tāʾ marbūṭa). Bengali has separate words for such relations, too.

Albanian distinguishes maternal and paternal aunts and uncles; paternal uncle and aunt being "ungj/xhaxha" and "hallë" respectively, while maternal uncle and aunt being "dajë" and "teze" respectively.

IsiZulu, spoken in South Africa by the Zulu people, distinguishes between maternal and paternal uncles and aunts. Paternal uncles (father's brothers) are designated as 'fathers' where 'baba omkhulu' (meaning 'great father') designates brothers older than the father, and 'baba omncane' 'meaning 'small father' designates brothers younger than the father. The archaic 'babekazi' meaning 'female father' or the modern 'Anti' borrowed from the English 'Aunt' is used for the father's sisters. Likewise, the mother's sisters are also 'mothers' with the mother's older sisters designated as 'mama omkhulu' (meaning 'great mother') and the mother's younger sisters designated as 'mama omncane' (meaning 'small mother'). The mother's brother is called 'malume'- which is the translation of the usual English uncle and

is the one used conventionally as in English- to apply to older family friends, respected older males or male peers of the parents. In Zulu culture, a child of the father's brothers or the mother's sisters is 'brother' (or 'mfowethu') or 'sister' (or 'dadewethu') since their parent is a 'father' or 'mother'. 'Mzala' (cousin) is applied to children of one's mother's brother or father's sister.

Nephews, nieces, and cousins

Whereas English has different words for the child of one's sibling based on its gender (nephew for the son of one's sibling, niece for the daughter), the word cousin applies to both genders of children belonging to one's aunt or uncle. Many languages approach these concepts very differently.

The Polish language distinguishes a male cousin who is the son of an uncle ("brat stryjeczny") and a male cousin who is the son of an aunt ("brat cioteczny"); and a female cousin who is the daughter of an uncle ("siostra stryjeczna") and a female cousin who is the daughter of an aunt ("siostra cioteczna"). Polish distinguishes four kinds of nephew and niece: the son of a brother ("bratanek"), the daughter of a brother ("bratanica"), the son of a sister ("siostrzeniec"), and the daughter of a sister ("siostrzenica").

Though Italian distinguishes between male (cugino) and female (cugina) cousins where English does not, it uses nipote (nephew or niece) for both genders, though a masculine or feminine article preceding this can make the distinction. Moreover, this word can also mean grandchild, adding to its ambiguity. However, though the words are the same, the concepts are distinguished, so when hearing about a nipote one is likely to ask whether a child's child or a sibling's child is meant. To clarify the relationship, Italians generally add the diminutive ino/a when referring to grandchildren nipotino/a.

Albanian as well has two genders for cousins, male ("kushëri") and female ("kushërirë"). It also distinguishes between nephew ("nip") and niece ("mbesë"), but those words can also mean "grandson" and "granddaughter" respectively.

The Macedonian language also distinguishes between male (братучед (bratuched)) and female (братучетка(bratuchetka)) cousins, the son or daughter (respectively) to an aunt or uncle. The Bulgarian language is similar in this respect and contains an extensive list of words for referring to family members and relatives, including relations by marriage and acquaintance.

Spanish and Portuguese distinguish in both cases: the son of a sibling is sobrino or sobrinho, whereas a daughter is sobrina or sobrinha; likewise, a male cousin is primo, while a female cousin is prima. However, when used in the plural, and both genders are involved, only the masculine form is used. If a speaker says that he went out with his cousins (primos) last night, it could refer to a group of all men, or of men and women. All women would use the female form. This is a general rule in that the plural male form is used in any group of people that may be of mixed gender, not just cousins.

Norwegian and Danish also distinguish both cases: the son of a sibling is nevø, whereas a daughter is a niece; equally, a male cousin is fætter, while a female cousin is kusine. Collectively the term søskendebarn is used for both. Swedish does not distinguish between male and female cousins. For children of siblings, Swedish has three levels of specificity: the term syskonbarn for all such people regardless of sibling gender and child gender. There is also brorsbarn or systerbarn depending on the gender of the sibling whose children it is. Finally, Swedish uses the terms brorson, brorsdotter, systerson, and systerdotter to exactly describe the relation between the two people referred to. The most specific terms are the most commonly used, with brorsbarn or systerbarn usually used when one wants to speak about the

children of one sibling as a group.

Dutch, on the other hand, distinguishes gender: neef (male) and nicht (female). Nephews and nieces are commonly given a diminutive form, neefje and nichtje respectively (although these can also sometimes refer to younger cousins).

Hindi, Hebrew and Arabic contain no word for "cousin" at all; one must say "uncle's son" or an equivalent.

Cousins from different generations, such as "third cousin twice removed" can be readily expressed in English, but many languages do not have equivalently succinct constructs.

Relations by marriage

There is no standard English word for the Italian "consuoceri", Yiddish "makhatunim",[2] Spanish "consuegros" or Portuguese "consogros": a gender-neutral collective plural like "co-in-laws". If Harry marries Sally, then in Yiddish, Harry's father is the "mekhutn" of Sally's father; each mother is the "makheteyneste" of the other. In Romanian, they are “cuscri”. In Bengali, both fathers are beayi and mothers, beyan. Bengali has dada/bhai for brother and jamai-babu/bhagni-pati for brother-in-law; chhele for son and jamai for son-in-law.

Spanish and Portuguese contrast "brother" with "brother-in-law" ("hermano/irmão", "cuñado/cunhado"); "son" with "son-in-law" ("hijo/filho", "yerno/genro"), and similarly for female relatives like "sister-in-law" ("cuñada/cunhada") and "daughter-in-law" ("nuera/nora"). Both languages use "concuño" (Sp.) or "concuñado/concunhado" (varying by dialect), as the relationship between two men that marry siblings (or two women, using the feminine "concuñada/concunhada" instead). In the English language this relationship would be lumped in with "cuñado/cunhado" (sibling's husband or spouse's brother) as simply

"brother-in-law".

Serbian and Bosnian have specific terms for relations by marriage. For example, a "sister-in-law" can be a "snaha/snaja" (brother's wife, though also family-member's wife in general), "zaova" (husband's sister), "svastika" (wife's sister) or "jetrva" (husband's brother's wife). A "brother-in-law" can be a "zet" (sister's husband, or family-member's husband in general), "djever/dever" (husband's brother), "šurak/šurjak" (wife's brother) or "badžanak/pašenog" (wife's sister's husband). Likewise, the term "prijatelj" (same as "makhatunim" in Yiddish, which also translates as "friend") is also used. Bengali has a number of in-law words. For example, Boudi (elder brother's wife), Shaali (wife's sister), Shaala (wife's younger brother), Sambandhi (wife's elder brother/Shaali's husband), Bhaasur (husband's elder brother), Deor (husband's younger brother) Nanad (husband's sister), Jaa (husband's brother's wife), etc.

In Russian, fifteen different words cover relations by marriage, enough to confuse many native speakers. There are for example, as in Yiddish, words like "сват" and "сватья" for "co-in-laws". To further complicate the translator's job, Russian in-laws may choose to address each other familiarly by these titles.

In contrast to all of the above fine distinctions, in American English the term "my brother-in-law" covers "my spouse's brother", "my sister's husband", and "my spouse's sister's husband". In British English, the last of these is not considered strictly correct.[citation needed]

Relations by work

Japanese has a concept, amae, about the closeness of a parent-child relationship, that is supposedly unique to that language and culture as it applies to bosses and workers.

Foreign objects

Objects unknown to culture can actually be easy to translate. For example, in Japanese, wasabi is a plant (Wasabia japonica) used as a spicy Japanese condiment. Traditionally, this plant only grows in Japan. It would be unlikely that someone from Angola (for example) would have a clear understanding of it. However, the easiest way to translate this word is to borrow it. Or one can use a similar vegetable's name to describe it. In English, this word is translated as wasabi or Japanese horseradish. In Chinese, people can still call it wasabi by its Japanese sound, or pronounce it by its Hanzi characters, (pinyin: shān kuí). However, wasabi is currently called (jiè mò) or (lǜ jiè) in China and Taiwan. Horseradish is not usually seen in Eastern Asia; people may parallel it with mustard. Hence, in some places, yellow mustard refers to imported mustard sauce; green mustard refers to wasabi.

Another method is using a description instead of a single word. For example, languages like Russian and Ukrainian have borrowed words Kuraga and Uruk from Turkic languages. While both fruits are now known to the Western world, there are still no terms for them in English. English speakers have to use "dried apricot without core" and "dried apricot with core" instead.

One particular type of foreign object that poses difficulties is the proper noun. As an illustration, consider another example from Douglas Hofstadter, which he published in one of his "Metamagical Themas" columns in Scientific American. He pondered the question, Who is the first lady of Britain? Well, first ladies reside at the Prime Minister's address, and at the time, the woman living at 10 Downing Street was Margaret Thatcher. But a different attribute that first ladies have is that they are married to heads of government, so perhaps a better answer was Denis Thatcher, but he probably would not have relished the title.

Poetry, puns and wordplay

The two areas which most nearly approach total untranslatability are poetry and puns; poetry is difficult to translate because of its reliance on the sounds (for example, rhymes) and rhythms of the source language; puns, and other similar semantic wordplays, because of how tightly they are tied to the original language. The oldest well-known examples are probably those appearing in Bible translations, for example, Genesis 2:7, which explains why God gave Adam this name: "God created Adam out of soil from the ground"; the original Hebrew text reveals the secret, since the word Adam connotes the word ground (being Adama in Hebrew), whereas translating the verse into other languages loses the original pun.

Similarly, consider the Italian adage "traduttore, traditore": a literal translation is "translator, traitor". The pun is lost, though the meaning persists. (A similar solution can be given, however, in Hungarian, by saying a fordítás: ferdítés, which roughly translates as "translation is distortion".)

That being said, many of the translation procedures discussed here can be used in these cases. For example, the translator can compensate for an "untranslatable" pun in one part of a text by adding a new pun in another part of the translated text.

Oscar Wilde's play The Importance of Being Earnest incorporates in its title a pun (resonating in the last line of the play) that conflates the name Ernest with the adjective of quality earnest. The French title of the translated play is "L'importance d'être Constant", replicating and transposing the pun; however, the character Ernest had to be renamed, and the allusion to trickery was lost. (Other French translations include "De l'importance d'être Fidèle" (faithful) and "Il est important d'être Aimé" (loved), with the same idea of a pun on first name/quality

adjective.) A recent Hungarian translation of the same play by Ádám Nádasdy applied a similar solution, giving the subtitle "Szilárdnak kell lenni" (lit. "One must be Szilárd") beside the traditional title "Bunbury", where "Szilárd" is a male name as well as an adjective meaning "solid, firm", or "steady". Other languages, like Spanish, usually leave the pun untranslated, as in "La importancia de llamarse Ernesto". At the same time, one translation used the name Severo, which means "severe" or "serious", close to the original English meaning. Catalan translations always use "La importància de ser Frank". This example uses the homophones "Frank" (given name) and "franc" (honest, free-spoken). Although this same solution would work in Spanish also ("La importancia de ser Franco"), it carries heavy political connotations in Spain due to Francisco Franco's dictatorship (1939–1975), to the point that even this possible title can be taken directly as ironic/sarcastic: literally, "The importance of being Franco", so this alternative was never used.

The Asterix comic strip is renowned for its French puns; its translators have found many ingenious English substitutes. Other forms of wordplay, such as spoonerisms and palindromes, are equally difficult, and often force hard choices on the translator. For example, take the classic palindrome: "A man, a plan, a canal: Panama". A translator might choose to translate it literally into, say, French – "Un homme, un projet, uncanal: Panama", if it were used as a caption for a photo of Theodore Roosevelt (the chief instigator of the Canal), and sacrifice the palindrome. But if the text is meant to give an example of a palindrome, he might elect to sacrifice the literal sense and substitute a French palindrome, such as "Un roc laminal'animal cornu" ('A boulder swept away the horned animal').

Douglas Hofstadter discusses the problem of translating a palindrome into Chinese, where such wordplay is theoretically impossible, in his book Le Ton beau de Marot– which is devoted to the issues and problems of translation, with particular

emphasis on the translation of poetry. Another example given by Hofstadter is the translation of the Jabberwocky poem by Lewis Carroll, with its wealth of neologisms and portmanteau words, into a number of foreign tongues.

A notable Irish joke is that it is not possible to translate mañana into Gaelic as the Irish "don't have a word that conveys that degree of urgency".

Iconicity

According to Ghil'ad Zuckermann, "iconicity might be the reason for refraining from translating Hallelujah and Amen in so many languages as if the sounds of such basic religious notions have to do with their referents themselves – as if by losing the sound, one might lose the meaning. Compare this to the cabbalistic power of letters, for example, in the case of gematria, the method of interpreting the Hebrew Scriptures by interchanging words whose letters have the same numerical value when added. A simple example of gematric power might be the famous proverb דוס אצי ויי סנכנ nikhnas yayin yåSå sōd, lit. "entered wine went out secret", i.e. "wine brings out the truth", in vino veritas. The gematric value of ויי "wine" is 70 (י=10; י=10; ן=50) and this is also the gematric value of דוס "secret" (ס=60; ו=6; ד=4). Thus, this sentence, according to many Jews at the time, had to be true."

2.8. Conclusion

Lexical gaps are products of the lag of vocabulary behind conceptual development within one and the same language. On the other hand, they are gaps when you move from SL to TL. This study has conducted an exploration into the lexical gaps in English and Tamil with reference to their cause and consequence

in translation. It is revealed that the appropriate filling of lexical gaps adds fresh expressions to the vocabulary. It also produces impressive rhetorical effects on the audience and makes the translation penetrating and powerful.

The writers and translators should pay close attention to the peculiarities of their languages and their highly specific lexicological features. In order to produce an accurate copy of a document, translators should be aware of the fact that there is the possibility of misinterpretation of their words and this can be due to the lack of lexical material which they have at their disposal. We established above that we could call this lack of lexicalized expression a lexical gap.

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Chapter 3

Using Untranslatable dictions as a literary device

3.1. Introduction

This chapter intends to analyse the writings of Indian novelists and find out how they make use of untranslatable dictions as a literacy device. Indian writers often choose Indian situations or Indian themes while resorting to create a literary piece in English. One can find Indianism in the writings of all the Indian English authors. Many novelists of the early period as well as the present period, choose a theme familiar to them by place, culture, and acquaintance and build their characters and stories so that the stamp of Indianism is imprinted in their writings. While going through the writings of Indian authors of the early period, such as R. K. Narayan, Ahmad Ali, Raja Rao, and Mulk Raj Anand as well as the present-day Arundathi Roy, Anita Nair, Amish Tripathi, Chetan Bagat, Sudeep Nagarkar and others, we can observe that they codify English to suit their intention of narrating stories with Indianism. They resort to a unique deviation at all levels of language structure, such as discourse level, syntactic level, lexical level, morphological level and phonological level. Code mixing is the primary strategy they adopt. They make use of untranslatable dictions to present before their readers an Indian menu to consume. The outcome of their

efforts becomes artificial or artificially code mixed. The language spoken by their characters may not exist in the real world. So, they make a distinction between the textual world and the real world. The textual world allows the use of artificial English loaded with cultural terms or untranslatable items.

The question of untranslatability arises when the translator is unable to find out a translation equivalent for the source language unit in the target language. It is difficult to say that an item or unit is exclusively translatable or exclusively untranslatable. The degree of difficulty in translating one into another depends upon the nature of the source text and also on the skill of the translator. Generally, an item is said to be untranslatable if the translator finds it out as a lacuna or lexical gap in the target language. It is challenging to say that there is always one-to-one correspondence between the source and the target language for all the units under consideration. Several translation procedures are available to a translator to overcome this lacuna. Therefore, untranslatability or difficulty of the translation does not always carry profound linguistic relativity implications. Denotative meaning can be easily moved from source language to target language. But the connotative meaning is difficult to transfer from source to target language. The translation procedures that are available to a translator to overcome the untranslatability or lexical gaps include the following: adaptation, borrowing, calque, compensation, paraphrase, translator's notes, and register.

The purpose of this chapter is not to explore the untranslatability of culture loaded linguistic expressions. But to discuss how cleverly the English writers of Indian origin manipulate untranslatability to present a unique style in their works. They make use of an English diction, which is entirely artificial and sugar quoted by the untranslated cultural terms or expressions to make their writings different from that of native English writers. They have exploited the untranslatability as the style of their writing. Starting from R. K. Narayan, Ahmad

Ali, Raja Rao and Mulk Raj Anand, who are the pioneers of Indo-Anglian fiction, I have travelled through the present day Arundathi Roy, Anita Nair, Amish Tripathi, Chetan Bagat and his contemporaries, say for example Sudeep Nagarkar and others. Most of them with the exception of a few, make use of a diction, which is entirely artificial and unavailable as the language spoken in any context. Such artificial English language has been floated by them to make their writing look like something unique with Indian flavour. The discourse or dialogues used by the characters are artificial in the sense that you will not be able to find a person talking in that sort of English in a day-today face to face contacts in the Indian situation. The characters in their writing are bound to speak in an artificial English language with the belief the readers will consider it normal as the stories are wound around Indian situations. Here in this paper, I would like to explore how these English writers of Indian origin successfully present before us a sort of English, which is consumed as Indian English or English flavoured by Indian masala. These writers belong to a different genre compared to British writers, E.M. Foster and Jim Corbett, who took the topic of Indian milieu.

3.2. Indianism in the Writings of Indian English Authors

Crystal (2006) in, "Words, Words, Words," opines that the vocabulary of a language is a salad bowl of words of different kinds and backgrounds. Novels provide the best examples of this image of writing as a salad bowl consisting of a plethora of words selected carefully by the authors to narrate their stories. "Language has no life of its own: it only exists in the mouths, ears, hands and brains of its users," thereby, it can be construed that each word chosen with great care by the author invites the readers to "engage linguistically with who we are." (Crystal 2006:1). The Indian writers of English stand to exemplify

Crystal's statement mentioned above.

We can distinguish two genres of Indian English writers, those belonging to the pre-independence period and those belonging to the post-independence period. R. K. Narayan is one of the leading authors of early Indian literature in English, along with Mulk Raj Anand and Raja Rao. He is an Indian writer known for his works set in Malgudi, the fictional South Indian town. Kachru (1995: 293) says that Rao, Anand and R.K. Naryan "have brought another dimension to the understanding of the regional, social and political contexts. In this process, linguistically speaking, the process of the Indianization of English has acquired an institutional status". R.K. Narayan employed the nuanced dialogic prose with gentle Tamil overtones based on the nature of his characters. Most of Narayan's work, starting with his first novel Swami and Friends (1935), captures many Indian traits while retaining a unique identity of its own. Raja Rao consciously makes use of 'nativised' English language. He "appropriates the English language on Indian terms, and the language legitimizes itself in India's sociocultural context" (Kachru, 2005: 143). Mulk Raj Anand had also experimented with the English language in his way, incorporating his style of language. But, "One important difference between the styles of Raja Rao and Anand is that Anand's experiments are limited to the dialogue of his characters, while Raja Rao's special effects permeate his entire style" (Mukherjee, 1971: 186).

Anita Desai, Rohinton Mistry, Amit Chaudhari, Vikaram, Seth, Arundhati Roy, Kiran Desai, Arvind Adiga and steam of authors belong to the second genre. The recent generation of Indian English authors includes Makarand Paranjape, Arundhathi Subramaniam, Chitra Divakaruni, Jaishree Mishra, Jeet Thayil, Anita Nair, Anees Salim, Jerry Pinto, Meena Kandasamy, Rukmani Bhaya Nair, Chetan Bhagat, Vikas Swarup, Sudeep Nagarkar and flow of authors belong to this group.

Arundhati Roy has sprinkled Malayalam words, phrases and names throughout her novel God of Small Things. Roy's innovative and unique use of the English language in her God of Small Things won her the Brooker Prize. The idiom that Roy employs perfectly matches with the theme she is concerned within her novel.

There are migrant English writers who write on Indian oriented subjects. They can be considered belonging to the third genre. Salman Rushdie, V.S. Naipaul, Rohinton Mistry, Uma Parameswaran, Sujatha Bhat, Bharathi Mukherjee, Meena Alexander, Jhumpa Lahiri and a row of writers belong to this genre. Salman Rushdie claims to have invented a kind of hybrid Indian English language, which he termed "chutnifed" English, which is English liberally sprinkled with Indian words. "The 1981 publication of Salman Rushdie's Midnight's Children was a watershed in the post-independence development of the Indian English novel, so much so that the term "post-Rushdie" has come to refer to the decade or so afterwards in which a wave of novels appeared by established as well as by young writers that were influenced by Midnight's Children." (Rege, 1997). Kachru (1996: 149) points out the suspicion of the critics about the nationalistic, linguistic and cultural roots of Indian immigrant writers and their doubt about the appropriateness of the use of a non-native language for recreating typically Indian social, cultural or emotional contexts. Spivak (1990) makes a vehement criticism against these diasporic writers: "Generally in diasporic English fiction written by people who have no active contact with the native languages, the only way in which these native languages are denoted is through the monstrous mockery of a transformed standard English which reflects more the writer's lack of creative access to the languages of the country" (Spivak 1990: 219-244).

Bandyopadhyay (2007) emphasizes on the concept of Indian English as a specific variant of International Standard English. Her analysis of specific texts, which is a global

approach (both local and global), stresses the common features of vocabulary, loan-translation, use of repetition, the formality of register and linguistic creativity. She has identified six linguistic factors of Indian English.

1. transfer of context
2. transfer of L1 (an Indian language) meanings to L2 (English)
3. transfer of form-context component
4. grammatical deviation
5. Indian expressions and terms
6. Hybrid Indianism (Bandyopadhyay 2010:129)

The following quotes from Bhatnagar, 1996) are worth considering here: "Indian English writers work obviously work under a kind of creative tension with which writers writing in their native languages are not confronted. Besides the tight rope walking on the linguistic front, Indian English writers have to contend with another difficult choice: writing for a foreign as well as native clientele, the former require them to explain uniquely Indian thoughts and situations, the latter treating such explanation of the obvious as inartistic and an excrescence .placing the writer on the horns of a uniquely a situational dilemma." (Bhatnagar, 1996: 1-2). "The Indian English writer has to choose his own blend of tradition both Indian and English -and individual talent, the capability to synthesize them and forge his experience into a unique artistic amalgam meeting the dual requirements-an inevitable and exacting requirement incontrovertibly." (Bhatnagar, 1996: 1-2).

3.3. Untranslatablity as a Literary Device

We have taken into consideration only the writings of a few

contemporary authors to prove my premise that untranslatability is used as a literary device by the Indian English authors.

Indian writers of one school of thought did not employ the practice of mixing regional-Indian English forms and preferred minimum lexical, semantic, or proverbial borrowing. But the situation has changed and is different today as Indian English has evolved into a distinct language with a large number of variants scattered across the subcontinent, even suggestive of a particular regional or class dialect or personal idiolect.

As pointed out earlier, the Indian English authors make use of cultural dictions as such to give an Indian flavour to their writings. Starting from R.K. Narayan till Chetan Bagat, you will see that they make use of the untranslatable dictions or culture loaded words or phrases as a part of their literary style. The proportionate quantity of this mixture varies from author to author. The very selection of their story location in a place in India, say, for example, a village, demands the use of such dictions in their story.

You will find culture loaded terms or words such as shikari, pujari, bharatnatyam, karma, darshan and so on in R.K. Narayan's works (say, for example, in "A tiger of Malgudi." The very fact that R.K.Narayan's stories revolve in and around Malgudi itself demands such culture loaded dictions, which I call untranslatable diction. The selection of location, of course, demands selection of personal names and proper names belonging to the place of the plot. This also adds Indian native flavour to the style of their writing.

The story of "Mistress" of Anita Nair is set in an environment where the main language used in the real world is obviously Malayalam. In the text world, it is assumed that the main characters (sometimes all the characters) converse in English. I will place Anita Nair in the position of an author who adds more number of native Indian words; say Malayalam words, by

compulsion or default. As her novel "Mistress" is plotted around the lives of certain characters, and one of them being a former kathakali artiste, she profusely makes use of untranslatable dictions in her said novel. Through "Mistress" she talks about navarasas, which itself is a culture loaded word. She makes use of unglossed titles such as Sringaaram, Haasyam, Karunam, Rudhram, Veeram, Bhayaanakam, Beebhalsam, Adbutam, and Shaantam. The titles have been deliberately used to evoke an aesthetic Indian cultural ethos and endow the following sections with an exotic and mystical aura.

In her written piece of work, "Idris" Anita Nair makes use of dictions from Arabic and Somali languages. The prologue of "Idris" is strewn with Arabic and Somali names of people and places and other lexical items.

abaayo amiino jijineey rabtaaye, aabe majoogto – Fatima Naaya, singing a lullaby softly to the yound Idris (Nair 2014:3)

Al-Zahra, the lamp of evening sky (Nair, 2014:3)

Al-Mushtaire, the biggest planet, Al-Mareekh, the sign of evil and bloodshed (Nair 2014:)

Anita Nair profusely makes use of names of flowers and birds in Malayalam to make her cuisine taste like Kerala dinner. In book 1 of "Mistress," Anita Nair has not only borrowed and subtly interwoven Malayalam verbatim, like ari-poo 'a type of flower' but also she has made appropriate changes in case and plural markers as in the case of "wood-walled manjas" (Nair 2005:7). She talks about the song of karinkuyil 'black koel' and tuk-tuk sound of maramkothi 'wood pecker'.

The following quote from Sarangi (2005) in Indian Novels in English: A Sociolinguistic Study has to be recalled in this context: "In case of literary Indian English, loan translations or word borrowings from the regional languages of the subcontinent are embedded in the English text, as markers

pointing out a cultural distinctiveness. Lexicalness is a trade mark of Indian English canon."

Kachru (1980) in his article "The Pragmatics of Non-native varieties of English," uses the term 'nativised' English for the English used by non-native writers. They employ various linguistic devices to contextualize English in their own 'un-English' cultures. There is a relationship between the use of linguistic means in the nativization process that results in the acculturation of English. Kachru (1980) lists the linguistic devices employed by most writers for nativisation:

1) Lexical innovations: Many writers indulge in the borrowing of words from local languages. Hybridization of words from distinct lexical sources is also a common feature, for instance, work like 'lathi-charge', 'policewala', etc.

2) Translation equivalence: Many creative writers use translation from their mother tongue into English as one of the devices for correlating the speech event with its appropriate formal item, for example: "You spoiler of my salt" (approximate literal translation of 'namak haram' used by Mulk Raj Anand in Untouchable).

3) Contextual redefinition of lexical items of English in new contexts: Use of kinship terms, attitudinal terms.

4) Rhetorical and functional styles: Native style repertoire in English and non-native English literature thus acquire a distinct stylistic characteristic.

As Raja Rao himself pointed out in his preface to his novel Kanthapura, English is not a foreign tongue in India. Still, it is only the language of intellectual makeup not of our emotional make-up. He suggests that the Indian writers in English should learn to write Indian English and not 'Babu English,' i.e., the English of

Oxford and Cambridge educated Englishmen. It is very difficult to express Indian sensibility in a foreign tongue; nevertheless, some eminent Indian writers in English like J. Nehru, Tagore, Gandhiji, R.K. Narayan, Mulk, Raj Anand and Raja Rao have overcome the problems and achieved an international reputation.

3.4. Deviation as the Literary Style

Deviation "refers to linguistic moves away from conventions" (Busse 2014: 112). All the writers, including the Indian English authors, wanted to be distinguished from others by the style of their narration. The style itself is a deviation from the normal course. The Indian English authors exploit the use of untranslatable terms to make their writing distinct from the other writers. So they select a situation for their narration, which gives them ample scope to make use of the native Indian terms. The deviation from the use of culturally loaded untranslatable terms in the place of normal English terms is the device they follow to make their rendering different from others. You will find deviation at all the levels of language such as discourse, syntax, morphology and lexicon.

3.4.1. Deviation at the Discourse Level

The Indian authors not only resort to code-mixing in terms of words and phrases; they use codes switches at the discourse level also. The novelists of Sudeep Nagarkar genre make their character code switching or use Hindi out rightly. The following are the instances from Sudeep Nagarkar's novels.

"Zindagi ko badalne me waqt nahi lagta, Par kabhi kabhi waqt ko badalne me zindagi lag jati hai!!" (You're the Password to My Life.)

"Bhaiya ek gold flake do" he said to chacha at tapir (Few

things left unsaid.)

Also, he creates characters, which make use of Hindi sentences with a mixture of English.

'Madam, aapka order garam karu kya?' the employee clarified in Hindi. (She swiped right-into- my-heart)

There are many instances of code switching in Sudeep novels. His characters resort to code switching, as exemplified in the following discourses.

you are my wife. tujhe dekh dekh sona…. (Few things left unsaid)

You will find many occasions where the entire discourse takes place in Hindi, as exemplified below.

pyaar mein ashk bahate kyu hai…

do dil ek dusre ko tadpaate kyu hai…

kehte hai pyaar zindagi hai…

toh phir pyaar ko khel banate kyu hai (Few things left unsaid.)

Even Hindi songs interlude in discourse.

I started singing the song…

Lagta hai yeh kyu mujhe….sadiyo se chahu tujhe….

Lagta hai yeh kyu mujhe….sadiyo se chahu tujhe….

mere sapno me aake…..mujko apna banake….

Mujpe tu kar ehsaan….jiya dhadak dhadak …jiya dhadak dhadak jaaye… (Few things left unsaid.)

Sudeep makes his novels dearer to the Hindi readers by making his character resort to code switching to Hindi. Sudeep appears to cooks his cuisine, preferably to the taste of Hindi readers.

The following deviation found in Chettan's Half girlfriend is interesting. The character himself admits, "It was 90 percent Bihari Hindi mixed with 10 percent really bad English. For instance, this is what I had said: 'Cumty room...bat!aieyega zara? Hamara interview hai na wahan... Mera khel ka kota hai. Kis taraf hai?'

3.4.2. Syntactic Deviation

A stylistic feature that frequently occurs in all the literary works is the deviations or unique renderings in the syntax of sentences used to describe places, people or situations. The syntactic deviation is one of the characteristics that contribute to the 'literariness' of literary language. A characteristic feature of the syntax of literary language is a deviation from grammatical norms.

Raja Rao's style is unique in the sense that he has tried to develop a variety of Indian English. He has written Kannada novel in English because words are Kannada, but the organization is English, especially in Kanthapura. We find Kannada syntactic structure right from the beginning of the novel. Here the writer has tried using sentence structures to reproduce the Kannada language spoken in the area of Karnataka.

E.g. High on the Ghats is it, high up the steep mountains that face the cool Arabian seas, up the Malabar coast is it, up Mangalore and Puttur and many a center of cardamom and coffee, rice and sugarcane.

The following sequence of verbless sentences describes the thoughts of Shayam in Mistress by Anita Nair.

The resorts in Southern Kerala have so much, Backwaters, Karimeen, Chinese Fishing nets, Beaches, Plantations, Wildlife Sanctuaries. (Nair, 2005:160-161)

This is not the instance I am interested in bringing out. The authors make efforts to show the difference in the style of the language used by their characters. They want to show us the difference between the style of language used by the educated and uneducated or urban and rural. They try this 'untranslatability' by using specific deviant syntactic patterns alien to English but familiar to the regional language. The following examples are from Chetan Bhagat's Three Mistakes of My Life.

You a party member? (instead of Are you a party member?)

You promised to help Mama, remember?

You know what are you doing, right?

The author tries to show that the syntax used by certain characters is based on the regional language. Chettan, in his 'Half girlfriend', makes use of deviant syntactic constructions through a character hailing from Bihar. The following instance is interesting. Half girlfriend has many instances of deviant Bihari English introduced through a Bhari character Madhav.

'Me Madhav Jha from Dumraon, Bihar.' (Half girlfriend)

'Myself Madhav Jha.' (Half girlfriend)

3.4.3. Lexical Deviation or Code Mixing

A prominent stylistic feature is that these cross-linguistic lexical terms code-mixed in the English narrative are neither italicized nor inserted within quotation marks as was the trend popularized by Indian English authors during the colonial and early postcolonial period. In the present day, the narratives are liberally sprinkled with words from Malayalam, Sanskrit, other regional South Indian languages like Tamil and Telugu and foreign languages like Italian, Somalian, Arabic and Dutch.

In code mixing, a fluent bilingual changes language during a conversation with another fluent bilingual, without any situational change whatsoever. The purpose seems to symbolize a somewhat ambiguous situation for which neither language on its own world would be right. This is a conversational code mixing, which happens to quite a common phenomenon prevalent in today's globalized world. The following are the examples of code-mixing from Anita Nair's Mistress:

sunnath kalyanam 'circumcision ceremony'

veshakaaran 'performer/artiste'

taalam ' rhythm'

Apart from religious codes, the commonly used untranslatable terms are kinship terms. You will find regional kinship terms liberally used in Anita Nair's works. You come across the terms such as achan 'father', appachan 'father in Christian community', vaapa 'father in Muslim community', amma 'mother in Hindu community', ammachi 'mother in Christian community' umma 'mother in Muslim community,' etta 'elder brother' and ikka 'elder brother in Muslim community' in her writing. Arunndhathi Roy, too, makes of Malayalam dictions, including kinship terms to add flavour to her cultural menu. The Malayalam oriented terms like Modalali Mariakutty, Kochamma, etc. are a few instances. Even the titles of the chapters are in Malayalam diction; say, for example, a chapter is titled as Kochu Thomban. Adding modifiers such as Kochu, Modalali, etc., is a typical way of formally addressing terms or proper names and it is a characteristic of Malayalam language. The Malayalam terms like Modalali Amma, Kochamma, etc. with the suffix – amma 'woman' is a typical way of forming personal names in Malayalam. These Malayalam dictions add Malayalam flavour to the novel.

One may wonder about the reason for this kind of code

mixing or using untranslatable terms in the English text. The reason can be easily guessed. The authors may be interested in presenting to the readers the cultural milieu in which the characters are placed in the textual world depicted by the authors. Or else the authors may be interested in focusing on the Indianness of the situation described in their writing.

You will find the regional terms like thampuran, thampurati, perumal, namboodiri, nair, menavan, gurukkal, aashaan, mash, haji, mullah, musaliyar, chaver pada, veshakaaran, modalali, jammi, sahiv, madam, karanavar, etc. in Anita Nair's work.

In Alphabet soup for Lovers, Anita Nair presents before us, a code mixed language through a character called Komathi, who is a Tamil cook. Many Tamil lexeis for food items are introduced to the readers: arisi appalam 'pappad made from raw rice power', badam paruppu 'almond', ceppankizhanggu 'yam,' daangar chutney 'local name for a kind of 'raita,' eeral 'mutton liver,' filter kaapi 'filter coffee,' godumai dosa 'dosa made from what batter,' hayagriva 'sweet dish made form Bengal gram,' Inji 'ginger,' Jeera 'cumin seeds', karvepillai 'curry leaves', laddoo 'popular Indian sweet', murungakai 'drumstric', nande 'crab', oorkai 'pickle,' paavakkai 'bitter gourd,' quollu 'horse gram,' rava 'semolina,' soru 'shark', thayir 'curd' uzunthu 'black gram,' varak 'gold/silver foil used to coat Indian sweets', wendiyum 'fenugreek' year 'prawn' zigarthanda 'cool milk drink popular in Madurai.'

Many of the food items mentioned above are untranslatable. The author exploits this satiation to add Indian flavour to her cuisine by giving the Tamil name as such in the English narration. The effort is a code mixing, which has become a style of writing the author wants to dwell upon. You also find in this milieu the words from colloquial Tamil, cross-linguistic lexical compounds, Telugu lexis, and Hindi lexis.

One may wonder whether such code mixed language is palatable to the readers. If one is not familiar with Tamil food items, one may not enjoy reading the code mixed language. One may be irritated sometimes. The English oriented transliteration using a roman script for representing the food items is unreadable or understandable. It will be like eating cake with sambar. I wonder whether one will enjoy such a cuisine. If I am asked to compare, I would say I could not enjoy reading Anita Nair as I enjoyed R.K. Narayan's Malgudi days. One should have a balance in code mixing.

In Idris you will find Somali lexical items such as dhoocil and buub, eeye, sambuq, almas, etc. The author thereby makes you part and parcel of the plot she describes.

The above list of regional terms used in the English texts gives us a clue that Anita Nair set aside even a single opportunity of translating those terms into English. Instead, she wants to keep the regional language terms to make it look like a native dinner with puttu or appam.

You also find an instance in which Indian-English hybridized lexis are used. The following are the instances: America maa 'mother of America', tandava steps 'Lord Shiva's dance steps', filmi body 'body with film star', ghobr gas 'biogas', myna bird 'starling', nageswaram man 'man who plays trumpet or clarinet', rickshaw wallah 'person who pulls/drives rickshaw', tantric sex 'sexual movements'.

3.4.4. Morphological Deviation

One way of producing deviation at the morphological level is by adding prefixes or suffixes to lexical items to which it would be customarily affixed. In these hybrid narratives, grammatical features have crossed linguistic and national boundaries. Anita Nair's works show many instances of the

above said morphological deviation. The suffix -s, in both plural and possessive sense, is profusely used by the Nair with untranslated Malayalam words. For example, manjas, chavers, pulluvas, sambandams, Chevar Pada's etc.

3.5. Phonological Deviation

Certain Indian authors bring in characters speaking Indian English with Indianised pronunciation.

You will find Raja Rao making a phonological compromise in his writing. Besides using fricatives such as f, v, θ, and ð Rao has used retroflex stops such as ʈ, ɖ, ɳ, and L in his novels. So we find the mixture of English and Kannada speech sounds in his novels. As some characters are from Karnataka these speech sounds are common. So Rao has used these speech sounds also in his novels.

You will find many such instances in Chetan's Half girlfriend, when his main character from Bihar speaks with a typical Bihari accent or pronunciation. The following can be considered as an instance of phonological deviation at the discourse level as confessed by the character himself.

My English had sounded like this: 'Vood you laik to aarder anything?' (Would you like to order anything.)

3.5. Conclusion

The linguistic analysis of the English writing of the Indian authors unfolds the devices used by them to make their work unique and the style they use is different from others. They vary in the amount of Indian ingredients they have used in their cuisine. They show distinction in the use of the untranslatable items which are culturally loaded. Some are very orthodox and

they make use of Indian dictions with caution and restriction, whereas there are others who make use of Indian dictions profusely to make their work unique. As we have seen, the place of the plot and the subject of the narration demands the use of Indian dictions by default. So the exploitation of use of untranslatable cultural items in the renderings of the Indian authors is inevitable. We have to make a distinction between the textual world and the real world to consume what has been served to us.

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Chapter 4

Word order in Translation

4.1. Introduction

This chapter aims to explore the possibility of using the findings made in the previous chapters on the contrastive analysis of English and Tamil based on the word order typology of the two languages for translation. Translation – to be short, the process of transferring a text from one language into another – is a very challenging job involving a number of problems. Most of these crop up due to the linguistic and cultural differences between the source language (SL) and the Target Language (TL). Accordingly, we talk about linguistic problems and cultural problems in any translation from English into Tamil. Linguistic problems may be triggered off by any difference between the SL and TL in terms of morphology or syntax. In syntax, word order is crucial and if it is different in TL from SL, problems might arise in translation. The present chapter deals with the problem created by the word order in any translation from English into Tamil and vice versa.

In the course of this approach, apart from the differences in word order, we will be looking at the difference in the clause structure and the arrangement of the clauses in complete and multiple sentences between English and Tamil and how they pose problems in translation. Rajendarn and Gajeswari (2019)

discusses elaborately on "Word order typology and its implication in translation".

4.2. The problem of word order difference

The study of the word order typologies of English and Tamil can be utilized as the output of the study for framing rules to transfer the English word order structure into Tamil word order structure and vice versa and thereby giving guidelines to do the translation between the two languages.

The research undertaken needs a strong foundation on word order typology and linguistic universals. This has been fulfilled by the first chapter, which lays foundation for the present study by discussing various issues on word order typology in the light of language universals. The word order typological studies of Greenberg and his followers have been elaborately discussed.

Another area related to the reseach work is the distinction to be made between word order typology in terms of the occurrence of the subject (S), object (O) and verb (V) in sentences. This lead to group of English as an SVO language and Tamil as an SOV language. Elaborate discussions on the characteristics of English as an SVO language and Tamil as an SOV language have been made. It has been found during the study on this line of thinking that the SVO and SOV difference reflects on the entire structural patterns of the two groups of languages. It has been realized during the study on the word order of English that English exemplifies characteristic features of SVO languages, such as the patterns that have been developed in the verbal modifying constructions, the wide use of substitutes and the grammatical processes used to highlight the elements of sentences. The verbal patterns make heavy use of auxiliaries, which are also involved as in substitutes and interrogative and negative constructions differentiating English in this way from (S)OV languages like Japanese and VSO languages like Easter Island. The grammatical processes

involved in distinctive constructions like clefting is unique in English. An examination of the characteristic typological patterns discloses, on the one hand, the expected constructions found in SVO languages and, on the other, the basic structure of English.

Tamil is a verb-final language. Word order in the sentence is relatively free, as long as the sentence ends with a main verb. The subject-initial sentence pattern is the most common among the various word order patterns. It was found that sentences with SOV word order occur more frequently than sentences with OSV order. (This is a cross-language characteristic, as observed in Greenberg 1963, Greenberg's Language Universal 1: in declarative sentences with nominal order is almost always one in which the subject precedes the object.) Greenberg's observation is not without exception. There is, however, at least one syntactic argument for hypothesizing SOV, and not, say OSV, as representing the underlying word order for Tamil.

As phrasal difference between the two languages are already made by Rangan and Renuga Devi, it is decided in this research work to concentrate mainly on clauses. So, focus is on relative clauses, coordinate clauses, subordinate clauses and complement clauses.

The positional and structural typology of relative clauses shows in essence that prenominal relative is the most basic type for SOV languages like Tamil and postnominal relative for SOV languages like English and VSO languages, with a few exceptions. The replacive relatives and right-extraposed co-relatives are derivatives of either of the above. Correlative relative clauses (left-extraposed co-relatives) are the most prominent in SOV languages with no pronominal relatives, although they are marginally used in SOV languages with pronominal relatives as a functional alternative. Prenominal relatives are formed out of deleting the relative NP and adding a relative marker to the verb of the relative clause. Postnominal relatives are the result

of WH-movement (chopping or copying) in SVO languages. In VSO languages postnominal relatives are formed out of deletion or pronominalization of relative NP and insertion of a relative particle. In correlative relative clauses both the head NP and the relative NP are normally retained in their full lexical forms with their case and postpositional markings.

English being an SOV language has the subordinate clause of a complex sentence preceding or following the main clause, whereas Tamil being SOV language has the subordinate clause mostly preceding the main clause. The subordinate clauses are introduced by subordinating conjunction. Also, the subordinating conjunctions precede or follow the other constituents of the constituent clause in English, whereas, in Tamil, they follow other constituents of the subordinate clause.

In Tamil, the S is embedded under the matrix sentence to the left of the matrix clause. The subject of the matrix clause can occur in the sentence at the initial position. In English, S is embedded under the matrix clause to the right of the matrix clause. The word complementation includes simple noun phrases, adjective phrases and adverbial phrases, as noted by the authors of "A Contemporary Grammar of English." In relativization also, sentences are embedded to the left of a head; but it is argued that complementation is different form relativization, though both of them are NP-embedding processes. Complementation is found to be a recursive process that enriches the structure of the language.

In English, the complementizer that embeds S is a finite clause. In Tamil, there are two groups of complementizers. The first group of complementizers is enRu, enRa, ena and enpatu, which embed an S in a finite clause. The second group of complementizers is aaka, aakiya, paTi and aaRu. The aaka and aakiya are always linked to the nominal form of the complement. The complementizers paTi and aaRu are always linked to the future relative participle of the verb of the complement and they

occur only with a limited group of verbs like col 'say,' uttaraviTu 'order', veeNTIkkoL 'request,' etc. These complementizers are also substitutable for enRu. It has to be noticed that in English, indirect speech is different from direct speech as it makes use of the complementizer that, by changing the subject-pronoun to suit the subject of matrix say-verb and by changing the tense and aspect of the embedded verb as past or participle as per requirement. In Tamil, the difference between the direct speech and the indirect speech is that the use of en-complementizers is blurred.

It has been said in the introduction that the main aim and objective of this research work is to explore the possibility of using the findings made in the study on the contrastive analysis of English and Tamil based on the word order typology of the English and Tamil for translation. Translation – to be short, the process of transferring a text from one language into another – is a very challenging job involving a number of problems. Most of these crop up due to the linguistic and cultural differences between the Source Language (SL) and the Target Language (TL). Accordingly, we talk about the linguistic problems and cultural problems in any translation from English into Tamil and vice-versa. Linguistic problems may be triggered off by any difference between the SL and TL in terms of morphology or syntax. In syntax, word order is crucial and if it is different in TL from SL, problems might arise in translation. The eighth chapter deals with the problems created by the difference in word orders of English and Tamil in translation from English into Tamil and vice-versa.

The word order in English is different from that of Tamil. While it is predominantly SVO in English, it is SOV in Tamil. Further, in English, the word order is rigid, whereas it is flexible in Tamil. Tamil allows variation on its basic word orders.

1. a. I saw him (S VO)
   b. ndaan avanai paartteen (SOV)
      I_Acc he_ACC see_PAS_I
   c. avanai ndaan paartteen (OSV)
      he_ACC I see_PAS_I

Though this difference between the two languages in word order does not create any problem by itself, it does pose problems that cannot be solved when coupled with other differences, particularly that of modification. But in modification, it does pose problems that cannot be easily solved.

4.23. The problem of clause structure difference

Clause structure in English is different from that of Tamil. While subordination in English is carried by finite clauses, in Tamil, it is carried by non–finite clauses. In Tamil, it is always the finite verb that comes at the end of a sentence. The non-finite verbs precede the finite verb; consequently, subordinate clauses in complex and multiple sentences always occur before the main clause (S). This difference leads to a difference between English and Tamil in the arrangement of subordinate clauses in complex and multiple sentences. In English, the order of the subordinate clauses in complex or multiple sentences is flexible. They can either precede the main clause or follow it. Sometimes they can also occur in the middle of the main clause. But in Tamil, the order of the subordinate clauses is fixed. They can only precede the main clause. The main clause is invariably placed at the end of the sentence. The following example will illustrate the point.

2.a. Raja shook his head after enquiring about the price of the computer.

b. raaja kaNini vilaiy-ai keT-TuviT-Tu talai acai-tt-aan.
(Translation equivalent in Tamil to a.)

Raja computer price_ACC ask_VBP_leave_VBP head_shake_PAS_he

3. a. Yesterday night while eating Raja enquired about the examination result to Rani

b. ndeeRRu iravu raajaa caappiT-um pootu raaNiy-iTam teervu muTivu paRRi keeT-T-aan. (Translation equivalent in Tamil to a.)

yesterday night Raja eat_FUT_RP time Rani_TO test result about ask_PAS_he

It is interesting to observe that a language like Tamil, having a free order, is rigid in its clause order while a language like English, having fixed word order is flexible in the arrangement of the clauses. Further research is needed in this area to see whether it is, a linguistic universal that languages with free order (e.g. Tamil) would have restrictions on clause order, and languages with fixed word order (e.g. English) would have flexibility in clause order.

The difference in the clause order between English and Tamil produces some special problems in translation. In English, we can have long sentences if all the subordinate clauses are placed before the main clauses. But such sentences are rarely used in Tamil. Short sentences are preferred to long sentences in Tamil. The reason is that in a long sentence, if all the subordinate clauses are placed before the main clause, the sentence lacks comprehension. Therefore, in translation, the long sentences of English are to be broken up into many simple and/or complex sentences in Tamil. The following example shows that if a long sentence of English is translated into a single sentence in Tamil, the sentence lacks clarity and becomes even unnatural and artificial.

4.a. The first attempts at producing a grammar of English were made when there were less than ten million

speakers of English in the world, almost all of them living within 100 miles or so of London.

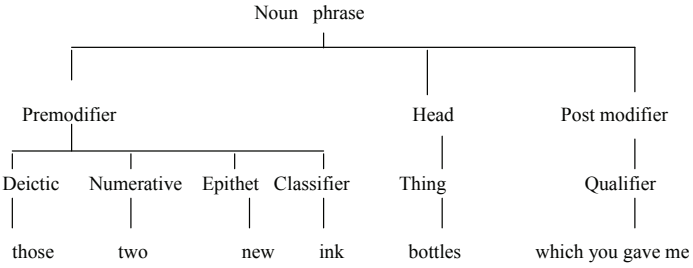
b. pattu milliyanukkum kuRaindta peecupavarkaL laNTanilirundtu 100 mailkaLukkuL ulakil irukkaiyil aangkila ilakkaNattai uruvaaka mutal muyaRcikaL eTukkappaTTana. (Tamil equivalent to a)

4.34. The problem of difference in relativization

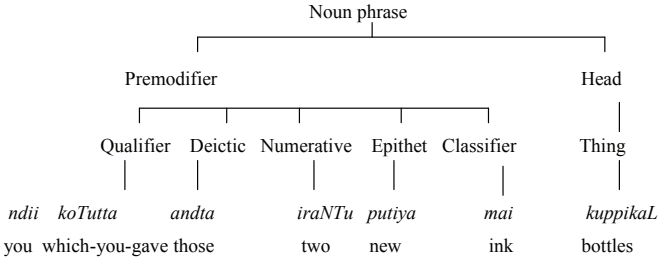
As pointed out earlier, in Tamil, the subordinate clauses in complex sentences always occur before the main clause. This creates a problem in the translation of relative clauses from English into Tamil. In English, in a nominal group (NP), relative clauses occur as postmodifiers while their equivalents in Tamil, which are relative participles, occur as pre -modifiers.

The experimental structure of the nominal group in English and Tamil is shown by the following tree diagrams.

1. English



2. Tamil



Consider the following examples:

5.a. Thousand teachers who participated in the strike yesterday were arrested by the police.

b. ndeeRRu veelaindiRuttatt-il kalandtuko-NT-a aayiram aaciriyarkaL pooliicaar-aal kaituceyappaT-T-anar. (Translation equivalent of a.) y e s t e r d a y strike_LOC participate_PAS_RP thousand teachers police arrest_PAS_they

It can be observed that in 5a., the relative clause is followed the main clause, while the relative participle precedes the main clause in 5b. Thus, whatever is said at the beginning of the sentence in English is said at the end of Tamil and vice-versa. Consequently, the focus of the sentence is changed in the translation. Further, the original complex sentence is translated as a single sentence in Tamil, thereby resulting in obscurity. A translator is welcome to translate a complex sentence of English into a complex sentence in Tamil. Still, when it hinders the readability of the sentence, he has to convert the sentence into two simple sentences. For instance, if the sentence 5b is to be split up into the following two sentences, there would not have been any problem. The translation could have made easy reading.

6.ndeeRRu veelaindiRuttatt-il aayiram aaciriyarkaL kalandtuko-NT-anar. avarkaL pooliicaar-aal

kaitucey-a-ppaT-T-anar.

Yesterday strike_LOC thousand teachers participate_PAS_they. they police_INS arrest_INF_PASS_PAS_they

'A thousand teachers participated in the strike yesterday. They are arrested by the police.'

Let us consider another problem that arises out of premodification in Tamil. Examine the following:

7.a. I looked directly into her eyes; those reveal the thought of the mind.

b. manat-in cindtanaiy-ai veLippaTutt-um avaL kaNkaL-ai ndeeraaka ndookk-in-een. (Tamil equivalent of a.)

mind's thought_ACC reveal_FUT_RP her eyes_ACC directly look_PAS_I

In 7a. The appositional construction, 'those reveal the thought of the mind.' But in 7b. its equivalent modifies the noun phrase avaL kaNkaL 'her eyes.' This has resulted in a difference in meaning between 7a and 7b. Whatever is said in English about eyes, in general it is said in Tamil about the eyes of the person referred to. There are two reasons for this difference in meaning. One of them is premodification. The other is word order. In Tamil, the word order is generally SOV. But the main clause in 7b, avaL kaNkaLai ndeeraakap ndookkineen, which is literally, '(I) looked his eyes directly.' The pronominal subject, ndaan 'I' is dropped. (It can be noted that in Tamil, pronominal subjects can be dropped optionally because they can be inferred from the verb which carries the Person-Number-Gender suffix).) Therefore, the adjectival phrase is placed immediately before the object noun phrase and this is what has led to the difference in meaning in translation.

The translator could have broken up sentence 7a, into the following two sentences, 8a and 8b in Tamil to avoid the problem. Alternatively, if the translator wanted to translate the sentence 7a into a single sentence in Tamil, perhaps, he could have translated it into a sentence like the one given under 9.

8.a. kaNkaL manat-in cindtanaikaL-ai veLippaTu-tt-um.
eyes mind's thoughts_ACC reveal_FUT

'Eyes reveal the thought of the mind.'

b. enavee ndaan avaL kaNkaL-ai ndeeraaka ndookk-in-een. that_is_why I her eyes_ACC directly look_PAS_I

'That is why I looked into her eyes'

9. kaNkaL manat-in cindtanaikaL-ai veLippaTutt-um enRu karut-i ndaan avaL kaNkaLai ndeeraaka ndookkineen.

eyes mind's thought_ACC reveal_FUT_it COM think_ADVP I her eyes directly look_PAS_I

'Having thought that eyes reveal the thought of the mind I looked directly into her eyes.'

4.45. The problem of apposition

In English, we find apposition in some sentences as in the following examples:

10. a. The science teacher, Raja, did not come to college.

b. Rani, the distinguished doctor, died in an accident yesterday.

However, such an apposition is not possible in Tamil. Therefore, in any translation from English into Tamil, particularly

if the authors resort to literal translation, such sentences create problems. Consider the following:

11.a. For the test, I received some coaching for certain subjects form my dear friend andclassmate, Tamil Selvan, son of my uncle Anpu Selvan.

b. teervukku veeNTi cila paaTangkaLukku ndaan en maamaa anpu celvanin makanum en nderungkia ndNpanum vakupput toozhanumaakiya tamizh celvaniTamirundtu ciRitu payiRci peRReen.

test_DAT for some subject_DAT I my uncle Anpu Selvan's son_and my dear friend_and class mate_become_RPM Tamil Selvan_ABL coaching receive_PAS_I

c. teervukku veeNTi cila paaTangkaL-ukku ndaan en cineekitanum vakupput toozhan-um- aakiya en maamaa anpu celvanin makan tamizh celvaniTamirundtu payiRci peRReen.

test_DAT some subject_DAT I my friend_and class mate_become_RP my uncle

Anpu Selvan's son Tamil Selvan_ABL coaching receive_PAS_I

The Tamil translation has two sentences and the sentenc 11.c is ambiguous and can have two readings. According to one reading, 'my friend' applies to Uncle Anpu Selvan and according to another, it refers to Tamil Selvan. In the absence of oppositive construction in Tamil, the translator has no alternative if he chooses to restrict the number of sentences to two. It is not possible to have as in English, tamizhc celvan, anpuc celvan maamaa makan. The only solution is to break up the sentence further, as shown in the following, to avoid ambiguity.

13. a. teervukku veeNTi cila paaTangkaL-ukku ndaan tamizh celvan-iTam ciRitu payiRci peR-R-een.

    test_DAT for some subjects_DAT I Tamil Selvan_ with some coaching receive_PAS_I

    'I received some coaching form Tamil celvan'

    b. avan en maamaa anpuc celavan-in makan-um en nderungkiya ndaNpanum aavaan.

    he my uncles Anpu Selvan's son_CO my dear friend_ CO is_FUT_he

    'He is my Uncle Anpu Selvan's son and my dear friend too.

4.56. Conclusion

Every translation bears the stamp of the SL and comprises many instances that show that the translator is carried away by the structure of the SL. As the translator works with the SL, a number of SL syntactic features creep into the translation with or without his knowledge. This makes the languages of the TL unnatural and artificial. This has led to the view that the language of translation is the third language. It is neither the SL nor the TL but altogether a different language, a third language. In the course of the above discussion, we have seen how the difference in the arrangement of the clauses in embedded sentences between English and Tamil creates problems in the translation. The problems will be more if the translator attempts to make a sentence for sentence translation taking sentence as the unit of translation. There would be certain pitfalls in any translation, which arise due to the lack of correspondence between the SL and TL. The translator has to be aware of them and should not fall victim to them if he wishes to give the TL readers a text in their native idiom and style.

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Chapter 5

Translation in Language Teaching

5.1. Introduction

Translation was severely outlawed from the foreign language classroom for a long period of time. However, this denial overlooked the numerous benefits that its implementation provides students with. In this sense, over the last years, translation has started to find its place within the language classroom and it is now regarded as a useful resource to be applied for learning a second language.Translation as a method of foreign language teaching (FLT) has been out of favour with the language teaching community for much of the 20th century. In addition to economic and ethno-centric forces, which have played a major role in the banishing of translation from foreign language classrooms - namely the spread of international language schools and uniform course materials classroom - objections to its use seem to be a reaction provoked by a number of disparate motives and reasons. Some of them seem to have been pedagogic, such as the belief that translation was dull and frustrating; others cognitive, namely the idea that translation creates interferences and causes negative transfer.

Further objections pertain to practicality and the argument that translation is only suitable for future translators. In recent decades, however, an increasing number of counter-arguments

have been voiced for the use of translation in FLT, and pleas have multiplied for a more balanced and holistic examination of its role. In line with above observations, this article attempts to contribute to this debate. It presents, first, an overview of common objections to using translation contrasted with counter-objections and, second, preliminary findings of an experimental study on the role of translation in linguistic acquisition competence that is currently underway at the University of Maribor's Department of Translation Studies. The research investigates the effect of translation exercises on the acquisition of grammatical competence in L2 in 1st year students and is predicated on carefully selected and/or prepared texts and exercises targeting particular aspects of grammar under instruction. The preliminary evidence seems to point to the belief that translation exercises contribute to explicit language learning, and are in this context particularly suited to advanced students at colleges and universities.

5.2. Historical background

Translation is an activity that has been neglected over a prolonged period of time owing to the significant influence that the Grammar-Translation Method and its application within the classroom had on foreign language teaching. The historical analysis of the evolution of translation over the years allows us to identify and understand the key elements that have marked strong stages of discredit concerning the concept. Using translation as a teaching technique has had many ups and downs. Translation has been accepted as a teaching device or regarded as a controversial subject depending on prevailing objectives and teaching preferences in different periods(Rivers and Temperely, 1978). Translation was right at the heart of language teaching for many years. It was one of the basic elements of language in medieval universities and schools (Duff, 1990). However, translation has been generally put aside and used from time to time in our courses for the past few decades.

The history of teaching English as a foreign language would reveal the rise and fall of using translation as a method for teaching a foreign language. In the eighteenth and nineteenth centuries, Greek and Latin were taught using the 'translation method'. These languages were taught using the 'Grammar Translation Method'. The use of translation frequently in the process of teaching a foreign language was an important feature of the 'Grammar Translation Method'. New words, grammatical forms and structures of the foreign language are introduced by means of translation. The translation technique was used for explaining the foreign language and as a means of mastering the foreign language. However, the complete failure of the 'Grammar Translation Method' resulted due to the excessive application of translation. Thus the role of translation in 'Teaching English as a Foreign Language' (TEFL) declined drastically.

5.2.1. Grammar Translation Method

5.2.1.1. Use of the Mother Tongue in Second Language Teaching

The mother tongue influences the pupils' learning of the second language in many ways. The usual misconception is that if the learning of the mother tongue is emphasized, learning of English would suffer. But this need not be so. If we improve the standard of the mother tongue, it will show itself in an improvement in English. If language acquisition is well-formed in the mother tongue, it can be easily formed in English also. The pupil will not be struggling for ideas to express in English if the ideas are well established in the learning of the mother tongue.

In the teaching of grammar, the English teacher can make use of the knowledge of the grammar of the mother tongue for comparison and contrast, which will make the learning of English better and easy. The fixed grammar habits of the pupils

in the mother tongue may interfere with the learning of the new language.

In the field of pronunciation, the mother tongue does interfere with second language learning. The English teacher here also can make a planned use to explain proper pronunciation in English.

The mother tongue is used to describe the meanings of words in English. In teaching vocabulary and ideas, the mother tongue can be used. There is another use of the mother tongue in the English class. It is the use of the mother tongue for translation.

5.2.1.2. Principles and Features of Translation Method

In the learning of a classical language, the important skill or aim is the knowledge of the language, its vocabulary, grammar and the ability to read and understand the language. In the case of a living language, active skills and their use are basic needs. The translation method was taken as the method to teach and learn English.

The translation method uses the mother tongue in the English class. It makes the class bilingual. There is a translation of the English word, phrase or sentence into the mother tongue. There are at least three methods that make use of translation. The translation method consists of practice in translating texts of increasing difficulty, first from the second language into the first language, and later from the first language into second.

The Grammar Translation Method is a combination of the activities of grammar and translation. Translation is valuable as an exercise and as an art. If the purpose of learning English is to get the invaluable knowledge available in it, it will be more useful only if the knowledge is passed on to the native language

of the land so that the knowledge is absorbed, assimilated and utilized by the people. For this, we need a translation. Translation is rendering what is in one language into another language.

With regard to English, there can be two different types of translation:

- Translation from English into the Mother tongue.
- Translation from the Mother tongue into English.

Translation from the Mother tongue involves the understanding of the English vocabulary and the skills in the use of the mother tongue. This does not require the skill of using English either in the spoken form or in the written form. But this requires the passive skills of listening or understanding English when spoken, and reading, that is, understanding of English in its written form. So, when translation from English into the Mother tongue is used, it serves as an exercise in comprehension. It is a severe comprehension exercise involving passive skills. Translating the passage into English from the mother tongue requires the ability to use English. It starts with an understanding of the vocabulary or passage in the mother tongue. The pupil further needs the skill to use English correctly. This means that the pupil should have proper knowledge of the sentence structure, grammar vocabulary, etc., of English. Thorough practice in English usage is required in the translation of the mother tongue into English. The translation from the mother tongue into English serves as a severe test of the pupils' expression in English. The art of translation helps in the development of the richness of the available literature in a language.

In the Translation method, there is a wholesale translation of English into the mother tongue. First, there is the translation of individual words. Then these are integrated to form the sentences. This method emphasizes the dominance of the mother tongue. There is a comparative study of the grammar of the mother

tongue and English. It is assumed that by the comparative study, English is better learnt.

There are three principles involved in this method:

1. Translation interprets the foreign phraseology test.
2. In the process of interpretation, the phraseology is assimilated.
3. The structure of a foreign language is best learnt when compared and contrasted with that of the mother tongue.

Apart from the dominance of the mother tongue, there are certain other features that strengthen this method. There is a word-for-word translation. The material is graded according to the grammatical plan. There is an emphasis on formal grammar and grammar rules. This method proceeds from letters to sentences through words and phrases. The main aim of this method is the comprehension of the written language. Pronunciation and speaking abilities are not emphasized. Due to its use of formal grammar, this method is known as Translation-cum-grammar method also. It is assumed that the knowledge of rules of grammar helps the pupils avoiding errors and hence the use of grammar rules.

5.2.1.3. Demerits of Translation Method

The translation method, though widely being criticized in the field of language teaching, is still the most widely practiced method of teaching throughout the world. The following paragraphs try to summarise the criticism on the translation method.

Translation as a method is unacceptable in English language teaching. Translation as a method to learn a particular language through the use of another is unnatural. All failures in language

learning is a result of departure from the conditions of the natural process of acquiring speech. Every normal child learns to speak the language of his environment and to understand what is said in it. The translation method follows a different pattern. Language study starts with the learning of reading. This method does not make use of the ear in language learning. The child's efficiency in the use of the language is affected because of this. Further, the unit of reading is a letter or word in this method. Sentence not being taken as the unit leads to the tendency in the child to break up the sentence into words and letters and the absorption of the meaning of the sentence as a whole does not take place.

The neglect of speech in this method is another major drawback. As far as English speaking is concerned, the people sitting tongue-tied listen to the mother tongue and there is no chance of practicing the skill of speech. In this method, there is no enough practice in using English. Living language has to be learnt only by habit. Practice helps in habit formation. As translation gives the meaning only through the mother tongue, the people do not get the required practice. There is no direct contact between experience and expression. This alone can give better fluency. By translation, the child may get to know the meaning of the word, but not the usage. The child does not develop the power of using the word correctly and easily. There is neither practice nor assimilation.

The mother tongue is given prominence in this method. Hence the child does not get efficiency in the use of the new language which is supposed to be taught. Such a practice prevents the pupils from thinking in English. The memory bond between the English word and mother tongue equivalents retards the thinking in English. As the child develops the habit of thinking first in mother tongue and then translating it into English, the fluency and speed in the usage of English are affected. The child becomes slow in its usage. The use of translation as an easy method of explaining the meaning of foreign expressions cannot

be said to be the best and the easiest way. Direct observation, perception of objects, actions, dramatization, explanation using pictures and other aids give better information and permanent understanding.

The major defect of this method is that complete and correct translation is not possible at every stage. In the employment of wholesale translation, this seems to be hazardous. The thought, emotions, feelings, culture and habits of one nation differ from those of another. The language in use reflects these. Hence, while translating from one language to another, these are not completely translated from one to another. So, the purpose of using language as a tool of communication of ideas and feelings is not served effectively through translation. As far as English is concerned, there are certain untranslatables. They occur in vocabulary, expressions, idioms, phrases, structure and grammar patterns. Certain words and expressions have no equivalents in their mother tongue.

In the learning of English idioms, translation turns to be futile. It will not give a proper explanation of the idiomatic usage. Such usages have been the result of the sociological and environmental effects which is different in our society cannot find a proper translation. The literal translation of these idioms or a word-for-word translation of the user gives an absurd meaning to the usage. For example, usage like go to the dog, go to the pot, and It rains cats and dogs when translated literally give a meaningless collection of words.

The structural differences between English and mother tongue make exact translation not possible in English grammar. For example, the usage of articles 'a' and the 'in' a man and the man and complex tenses like present perfect and present indefinite for habitual action and prepositional phrases and usage like in all, in camera and in itself do not have exact equivalents in the mother tongue. Translation fails to bring out the shades

of meaning, local colours and secondary meanings. Such fine distinctions go a too long way in the effective use of the language. The subtle differences in the meaning of words, snow, fog, mist, ice, smog and dew are not made clear in the mother tongue.

Translation, using the grammatical scheme of a series of lessons, seems to be logical and organized to the adult mind. But a foreign language has to be learnt not through its grammar but only through limitation. When the students are expected to learn the language through its grammatical reasoning, learning becomes difficult for them. To reason out knowledge of the language becomes the prime requisite. Hence, the grammatical steps in the translation method put the cart before the horse. This method does not give enough scope to learn language by imitation. No practice is given in speaking and reading aloud. Even for silent reading, this method does not give enough chance for development. As this involves the word for word translation absorption and assimilation of longer units as the base is hindered.

In this method, the teacher plays a major role in remaining active. The pupil passively receives what is given by the teacher and so the class becomes dull. They can pose as though they are attentive but still remain inattentive. This method further prevents the pupil's ability to get at the meaning of the word from the context. This is one of the ways of learning the meanings of new words. When the translation method is used, the people learn the meaning of the word only with the help of the other language and so they do not get this ability to learn the meaning from the context.

The use of the Translation method in teaching English in the Indian classroom has led to certain defects in the result. The first effect of this method is that the pupils always go to the mother tongue, searching for the right word to express the ideas and then translate them into English and give out their ideas. As this process comprises two stages, more time is spent. This time

can be utilized for more work in English. Further, the presence of two languages prevents the pupil's thinking in English. The thinking in English is necessary for fluent expression. This is retarded in this method. The pupil tends to apply the grammar and word order of the mother tongue to English. Such sentences as 'I am going to go there to' mean 'naan ankee pokappookiReen' are a result of such practices.

Translation method has been found to be not good. But, it is being used because it makes the work easy for the teacher. The skill of translation cannot be a measure to test the linguistic ability of the pupil. Hence this method is condemned. However, Translation, if not be totally condemned, it is to be avoided from being used as the only complete method. Translation is helpful for comprehension at different times. It can be used as a test for the mastery of vocabulary to be given orally, and for comprehension and expression. So, this can be used when all the other methods have failed and no other method is useful to achieve comprehension. But when it is used the teacher and the pupil should switch back to English quickly.

5.2.1.4. Wider use of Translation Method

Though the translation method for second language teaching has its own advantages and disadvantages, it is still the most widely practiced one. One cannot escape resorting to translation while teaching a second language. Moreover, the grammar-translation method has been accepted as a method of teaching to be practiced at the initial level of second language teaching.

The 'Grammar Translation Method' was severely criticized and totally rejected by Berlitz (1898), the founder of 'Direct Method.' The direct method assumed direct contact with the foreign language in meaningful situations and this approach

was treated as better language learning approach from the part of students.The direct method is different from the grammar-translation method in a new direction. In the direct method, translation is replaced by direct language contact for grammar development and language use.

5.2.2. Direct method of teaching

The direct method of teaching, which is sometimes called the natural method, and is often (but not exclusively) used in teaching foreign languages, refrains from using the learners' native language and uses only the target language. It was established in England around 1900 and contrasts with the grammar-translation method and other traditional approaches, as well as with C.J. Dodson's bilingual method. It was adopted by key international language schools such as Berlitz and Inlingua in the 1970s and many of the language departments of the Foreign Service Institute of the U.S. State Department in 2012. In general, teaching focuses on the development of oral skills.

The characteristic features of the direct method are:

- teaching concepts and vocabulary through pantomiming, real-life objects and other visual materials
- teaching grammar by using an inductive approach (i.e., having learners find out rules through the presentation of adequate linguistic forms in the target language)
- centrality of spoken language (including a native-like pronunciation)
- focus on question-answer patterns

Direct method in teaching a language is directly establishing as an immediate and audiovisual association between experience and expression, words and phrases, idioms and meanings, rules and performances through the teachers' body and mental skills,

without any help of the learners' mother tongue.

- Direct method of teaching languages aims to build a direct way into the world of the target language, making a relation between experience and language, word and idea, thought and expression rule and performance.
- This method intends for students to learn how to communicate in the target language
- This method is based on the assumption that the learner should experience the new language in the same way as he/she experienced his/her mother tongue without considering the existence of his/her mother tongue.

The essential features of the direct method are:

- No translation
- Concepts are taught by means of objects or by natural contexts through the mental and physical skills of the teacher only.
- Oral training helps in reading and writing, listening and speaking simultaneously.
- Grammar is taught indirectly through the implication of the situation creation.

In 1923 a study was undertaken to understand the effects of different language teaching methods. The study came to the conclusion that successful results cannot be achieved by a single method. The study was published as 'Coleman Report.' The report advocated for the gradual introduction of words and grammatical structures through simple reading texts. A reasonable goal of achieving reading knowledge of the foreign language can be made by this method. In the application of translation, Coleman (1929) offered a compromise by permitting translation of some of the reading pages and grammatical structures. This led to the re-establishment of translation as a technique of teaching

the foreign language. In order to promote better comprehension and interpretation of the reading passages, Coleman allowed translation as a teaching method.

5.2.3.Audio-lingual method

The audio-lingual method, Army Method, or New Key, is a method used in teaching foreign languages. It is based on behaviorist theory, which postulates that certain traits of living things, and in this case, humans, could be trained through a system of reinforcement. The correct use of a trait would receive positive feedback, while incorrect use of that trait would receive negative feedback. This approach to language learning was similar to another, earlier method called the direct method. Like the direct method, the audio-lingual method advised that students should be taught a language directly, without using the students' native language to explain new words or grammar in the target language. However, unlike the direct method, the audio-lingual method did not focus on teaching vocabulary. Rather, the teacher drilled students in the use of grammar. Audio-lingual method also was introduced to promote target language skills without the interference of the mother tongue. This method was considered as a development of the direct method and believed to eliminate the mother tongue from the learning environment that would fecilitate the second or foreign language learning. The rejection of translation as the main instrument of instruction was another characteristic feature of the audio-lingual method.

5.2.4. Cognitive approach

Cognitive approach, as a reaction to the Audio-lingual approach, rediscovered valuable features in the previous methods and thus emphasized translation (Stern, 1991). In this way, the

role of the mind, mentalistic activities, conscious and meaningful learning were emphasized. The natural outcome of this emphasis was the revival of translation as a means of making the learning more meaningful and contextual.

Cognitivist theories emerged in the late 1950s and early 1960s as a reaction against the previously dominant paradigm; whereas behaviourism focused on observable behaviour and the response of humans to environmental stimuli, cognitivism took into account the human mind and complex processes of the mind such as thinking, problem-solving, and memory (Schunk 2004/2007b).

Noam Chomsky challenged behavioral approaches in the 1950s through his critique of B.F. Skinner's book, Verbal Behavior (Chomsky, 1967). Albert Bandura's Social Learning Theory (later known as Social Cognitive Theory), stressed observational learning and was seen as a bridge between behaviorist and cognitive learning theories. Currently, cognitivism underlies the major theoretical perspectives of learning (Schunk, 2004/2007b).

Cognitive approaches to learning are concerned with how information is processed by learners.

Cognitive theories view students as active in "an internal learning process that involves memory, thinking, reflection, abstraction, motivation, and meta-cognition" (Ally, 2008). Students organize old knowledge, scripts, and schema, find relationships and link new information to old (Cognitive Theories of Learning, n.d.). Ertmer and Newby (1993) note that "learning is a change in the state of knowledge, and is a mental activity where an active learner internally codes and structures knowledge" (p. 58). They believe that "the real focus of the cognitive approach is on changing the learner by encouraging him/her to use appropriate learning strategies" (Ertmer & Newby, 1993, p. 59).

5.2.5. Communicative language teaching

Communicative language teaching (CLT), or the communicative approach, is an approach to language teaching that emphasizes interaction as both the means and the ultimate goal of study. Language learners in environments utilizing CLT techniques, learn and practice the target language through the interaction with one another and the instructor, the study of "authentic texts" (those written in the target language for purposes other than language learning) use of the language both inside class and outside of class.

Learners converse about personal experiences with partners, and instructors teach topics outside of the realm of traditional grammar, in order to promote language skills in all types of situations. This method also claims to encourage learners to incorporate their personal experiences into their language learning environment, and to focus on the learning experience in addition to the learning of the target language.

According to CLT, the goal of language education is the ability to communicate in the target language. This is in contrast to previous views in which grammatical competence was commonly given top priority. CLT also focuses on the teacher being a facilitator rather than an instructor. Furthermore, the approach is a non-methodical system that does not use a textbook series to teach the target language but rather works on developing sound oral/verbal skills prior to reading and writing.

The use of translation in the classroom was discouraged initially by the communicative approach. But it adopted a flexible approach later. The inclusion of translation activities in the Headway textbooks is the sign of such flexibility. Apart from these ongoing “ups-and-downs,”

there are some reasons and inherent benefits in using translation as a teaching tool.

5.3. The role of translation in language teaching a foreign language

Mohaged (2011) has an interesting paper on the use of translation in language teaching, which needs to be discussed here. As Mohaged (2011) noted in his'To Use or not to Use Translation in Language Teaching' from the turn of the twentieth century onwards it has been generally assumed that L2 should be taught without reference to the learners' L1. It has become a popular belief among teachers that the translation of L1 gets in the way with the acquisition of L2. The arguments for using translation in the language classroom outweigh the arguments against it. Newson (1988) argued that using translation as a teaching and testing tool has four disadvantages. Translation (1) encourages thinking in one language and transferring to another, with accompanying interference; (2) deprives teacher and learner of the benefit of working within a single language; (3) gives false belief of the idea that there is a perfect one-to-one correspondence between languages; and (4) does not facilitate achievement of generally accepted aims such as the emphasis on the spoken language.

Additionally, Carreres (2006) put forward some arguments against using translation as a language teaching tool:

- Translation is an artificial exercise that has no place in a communicative methodology. Also, it is restrictive in that it confines language practice to two skills only: reading and writing.
- Translation into L2 is counterproductive in that it forces learners always to view the foreign language through their mother tongue; this causes interferences and a

dependence on L1 that inhibits free expression in L2.

- Translation into L2 is a purposeless exercise that has no application in the real world since translators normally operate into and not out of their mother tongue.
- Translation, particularly into L2, is a frustrating and de-motivating exercise in that the student can never attain the level of accuracy or stylistic polish of the version presented to them by their teacher. It seems to be an exercise designed to elicit mistakes, rather than accurate use of language.
- Translation is a method that may well work with literary-oriented learners who enjoy probing the intricacies of grammar and lexis, but it is unsuited to the average learner.

It is also a widely held view that translation is not a suitable exercise in the initial stages of learning (Marsh, 1987). It is argued that, before learners can tackle translation productively, they need to have acquired a significant level of proficiency in the L2 language. They need to have moved beyond beginner's level. According to Owen (2003) the rationale against using translation is founded on obliging learners to share their precious L2 use time with the L1; this is not a productive use of the opportunities given by the class. Despite the previous arguments against teaching translation, there are strong arguments for teaching translation. The following section will refute the arguments against teaching translation.

From an opposite perspective, translation, misconceived and overused, could be seen as a victim of the grammar-translation method, rather than the source of its evils. The problem was not translation as such, but a teaching methodology that separated language from its communicative function. Indeed, translation itself as it takes place in the real world is essentially linked to a

communicative purpose. As Duff (1989: 6) puts it, "translation happens everywhere, all the time, so why not in the classroom?". The consequence of the violent reaction against the grammar-translation method in teaching languages was a complete discredit of translation itself as a teaching tool. What was wrong with this method was not that translation was made use of, but that it was poorly used. Learners of a foreign language do refer to their mother tongue to aid the process of acquisition of L2 or, in other words, they "translate silently" (Titford 1985: 78). In light of this, translation into L2 can help them systematize and rationalize a learning mechanism that is taking place anyway. As for the contention that learners will never need to translate into L2 in their practical life, in many cases this is the expression of an ideal situation rather than a description of actual practice. It is arguably true that one needs a native command of the target language when translating a text. However, in reality, EFL learners need to translate into L2 to prepare them for what they might find outside the classroom.

Many researchers support the idea that translation is a motivating activity. Carreres (2006) conducted a questionnaire and concluded that learners overwhelmingly perceive translation exercises as useful for language learning. Consequently, it was in response to student feedback that he decided to introduce translation more substantially in language classes. He added that translation, by its very nature, is an activity that invites discussion and students are only too happy to contribute to it, often defending their version with remarkable passion and persuasiveness. Furthermore, Lavault (1985) pointed out that one of the reasons quoted by teachers to explain their use of translation in the classroom was that students asked for this exercise and enjoyed it, too. Similarly, Conacher (1996) reported an excellent student responses to a translation course. Hervey et al. (2002) also gathered enthusiastic feedback from the students attending her translation course at the University of St Andrew's

in Scotland.

As for the point of limiting the use of translation to advanced levels only, Carreres (2006) views translation activities as forming a continuum between the extremes of literal, explicative translation and that of communicative translation as it takes place in the professional world. In the former, translation into L1 is merely a tool--and a very effective one--to help learners grasp a particular L2 structure. As such, stylistic considerations are set aside. In the latter, the focus is on the communicative value of a given text. Learners are then expected to produce a text that could function in the L2 culture. Both approaches, provided they are carefully applied, have their place in the language classroom and they should be viewed as mutually enhancing rather than exclusive.

The way translation is taught makes a difference. Malmkjaer (1998) argues that translation, if taught in a way that resembles the real-life activity of translating, can bring into play the four basic language skills and yield benefits in L2 acquisition. He adds that some recent thinking on language learning has stressed the potential of translation as a means of language learning if the process is regarded as the development of multi-linguistic competence. From a local point of view, Shiyab and Abdullateef (2001) consider translation extremely important for foreign language teaching only because it allows conscious learning and control of the foreign language, and as a result, it reduces native language interference. Using translation can make learning meaningful because the learner is an active participant in the process.

Translation has also been used to teach grammar. In this respect, teachers can show students equivalent and non-equivalent structures between L1 and L2. Many studies suggested a positive and facilitative role of translation (Newmark 1991; Husain 1994; Kern 1994; Omura 1996). Recent research in pragmatics also

suggests that greater awareness of L1 helps in the more effective communicative use of L2. Translation is a means by which both languages can be assessed. Rather than being seen as an obstacle to real language use, the translation might more effectively be viewed as a way of fine-tuning the language to be used in given situations and conditions (Owen, 2003). Liao (2006) summarizes the positive aspects of using translation: (1) it can help students comprehend L2; (2) it can help students to check whether their comprehension is correct; (3) it eases memory constraints in memorizing more words, idioms, grammar, and sentence structures; (4) it can help students develop and express ideas in another language; and (5) it can help reduce learning anxiety and enhance motivation to learn L2.

In summary, the arguments for using translation in the language classroom outweigh the arguments against it.

5.4. The need to incorporate translation into FLT

The use of translation as a pedagogical tool has been justified by many researchers(Harmer, 2007; Cook 2010; Kerr 2014). Having highlighted this need, Howatt (1984) also draws attention to the fact that translation should not be used the way it was in the GTM: The practice of translation has been condemned so strenuously for so long without any really convincing reasons that it is perhaps time the profession took another look at it. Was it really translation that the reformers objected to a hundred years ago, or, as Prendergast suggests, how it was used? (Howatt 1984: 161)When there are so many alternative ways to exploit translation in the classroom, it would be a pity to condemn it with the old arguments about the GTM and vote for its exclusion. Even if it is excluded from the classrooms, today, translation is everywhere in our lives. Outside the classroom, translation is going on all the time. Why not inside the classroom? (Duff 1989: 6) Beyond the simple replies to negative arguments, there

are several main reasons why the role of translation is being reconsidered. Pınar Artar (2017) gives five reasons for the need to incorporate into FLT.

5.4.1. Humanistic reasons

It seems evident that learning is facilitated when learners feel relaxed and free. This means that having many prohibitions in the classroom is likely to affect the learning process negatively. One of the most frequently observed restrictions in the classroom is the amount of L1 use. Although it is admittedly useful to encourage learners to communicate in L2, it seems rather discouraging to impose this as a rule. This is likely to create a hostile atmosphere in the classroom by having relatively shy learners prefer not to express themselves. The teachers can also resort to translation whenever they feel learners are becoming tense and are not keeping up with the lesson. Harmer (2007: 133-134) thus considers that students (and their teachers) can use the L1 to keep the social atmosphere of the class in good repair. Although more emphasis is placed on using translation as a mediating tool, learners at all levels are likely to benefit from multiple translation activities. Learners engaging in translation in pairs or groups can improve by sharing their opinions, justifying their decisions and considering other possibilities. As Stibbard (1998: 71) notes, the justification for the use of translation is also found in the role assigned to it in affective-humanistic approaches in TEFL, which emphasize the need to reduce anxiety in the early stages of language learning by allowing some use of the mother tongue.

5.4.2. Practical reasons

Translation can be used in classes for practical reasons. In other words, it is practical because it saves time. Teachers

sometimes spend minutes explaining something in L2 and their efforts can be in vain because their words do not make much sense to the learners.

However, if the teacher uses a word or two in L1, the likelihood of the learners grasping the meaning could be higher. A learner who does not understand anything is more likely to lose interest in the lesson than will a learner who tries to keep up with a teacher who uses one or two L1 words as a clue. Kerr (2014) suggests teachers leave the jargon in L1when using meta-language, which he describes as taking the short cut. Learners can also benefit from code-switching. When teachers use code-switching in the class, they move between L1 and L2. Cook (2010: 46) notes that many recent studies and materials have, with varying degrees of caution, been supportive of codeswitching. When a lesson is interrupted by a student who asks the meaning of a word while they are engaged with a reading task, the teacher can quickly give the meaning in L1 and proceed with the lesson. Mainly when it is not a target word in the context, this is unlikely to have a detrimental effect on the learning process. Code-switching may sometimes help learners proceed in carrying out a task. When they are stuck in trying to explain something just because they cannot figure out the meaning of a word, expression or usage, they can benefit code-switching instead of merely choosing silence. As Cook(2010: 32) puts it, a learner may well resort to unidiomatic formulations or to codeswitching or translation in order to complete a task in an authentic way. In addition, to the classroom context, code-switching and loan words are quite frequent in everyday life. In the news, in films or on the street, Turkish people frequently use English words even where there are clear equivalents in Turkish. It seems that this is a popular trend in the rest of the world, as well. Stibbard (1998) takes note of the wide use of code-switching in Hong Kong in everyday life, which makes it difficult to exclude it from the classroom: This code-mixing and code-switching

is so characteristics of the Hong Kong linguistic situation that to ignore it in the classroom would be foolish and try to ban it would be futile (Stibbard 1998: 70). The judicious use of all these ways of using L1 needs to be considered for practicality in the teaching process.

5.4.3. Technical reasons

We are living in a digital world where technology is indispensable. So technology occupies a large space in language classrooms today. Coursebooks are designed in accordance with the popular technological tools and teachers are trained to exploit them to the fullest. However, there is one technological tool that is often presented as a villain: online translation sites like Google Translate or Microsoft Translate. These are accessible to all learners who are familiar with the technology. Since these systems do not offer definitely accurate solutions, learners are often forbidden to make use of them. Nevertheless, learners do use these technologies. It is common for them to resort to them when they are trying to write something in L2. It is thus imperative to teach learners how to use online machine translation in a principled way, instead of banning its use. The prospective employees of the future are likely to make use of it at certain stages in their professional lives; therefore, it seems useful to learn about them while in training.

5.4.4. Political reasons

Some political reasons are given by Kerr (2014) when he notes the dominance of L1speakers of English in the world of FLT. For him, the discourse of FLT is created mainly by L1 speakers of English and their teaching background is identified with monolingual classes in languages with ideally twelve students. However, this is not the reality today. In the Turkish

context, for instance, it is rarely possible to have classes with such a limited number of learners. Further, only a limited amount of learning is guided by L1 speakersof English. In Turkey, it is not common to have an L1 speaker of English in a public school and there are only a few L1 speakers teaching in most private schools. The institutions where the number is relatively higher tend to employ L1 speakers of English for commercial reasons. They believe that they will attract more learners if they offer the opportunity to be taught by an L1 speaker of English. In other words, many private schools sell themselves on their native speaker teachers (Kerr 2014: 4). Since the teacher does not share the language of the learners, there is no room for the L1 of the learners. Thus, translation has no place either. However, changing needs has resulted in a shift in this commonly-valued way of teaching. As a consequence of globalization, there is an immense need for translation. English is a medium of communication in many contexts, and those who fail to communicate in English potentially demand translation services. Thus, translators are becoming more visible in many political and social settings. Particularly in the tourism sector as well as trade, there is a clear need for translations. No matter what nationality one belongs to, the preferred language for communication is English. As Stibbard (1998:71) notes, English is a lingua franca for travel and trade and many speakers of it will be called upon to translate to and from their mother tongue. Travel agencies, for example, employ translators or bilingual guides when they organize international tours, and established companies prefer bilingual or multilingual employees. Even when people are not trained to become translators, they are likely to find themselves in a situation where they need to translate just because they know a foreign language. Therefore, having experience in translation offered during foreign language education would probably help future performance.

5.4.5. Cognitive reasons

Despite all the intimidating warnings by teachers, it seems impossible to interfere with the minds of language learners and prevent them from translating in their heads. That is to say, the translation might be excluded from the classroom, but it cannot be excluded from the heads of the learners. When we learn something new, we use what we already know as a basis for building these new pieces of information Ellis (2009: 153) explains this with a comparison by noting that the language calculator has no 'clear' button". In other words, you cannot merely act as if you do not have any L1 linguistic knowledge while

you are learning a new language. Learners of L2 to a large extent are likely to make use of their L1sources through comparison when they try to learn a new language. All learners of a second or foreign-language bring in a large repertoire in L1. They have already built linguistic knowledge in L1, so they are likely to benefit from a mode of learning built on their previous learning. For instance, when people learn how to drive a car, if they have any knowledge of how to ride a bike, they are likely to transfer their previous knowledge.

Evidence from both cognitive linguistics and neuroscience points strongly towards a role for the students' own language in the language classroom (Kerr 2014: 5). Contexts that bring learners with the same L1 together serve as an excellent setting to encourage learners use their L1 repertoire. The latest tendency in textbooks to teach L2 German is to include translation activities as well as parts that encourage comparative grammar (Pym et al. 2013: 68). This is an example of how learners' previous knowledge can be used while teaching a new language.

5.5.Two Models on Translation

Many universities are imparting education by dealing with translation as an inter-linguistic enterprise and as a literary pursuit. Many books have also been published in Indian languages. Books analyzing the practical problems of translating from one to the other major Indian languages are not available. The academicians are concerned with the theoretical aspects of translation, rather than its application. There are two models of the translation process. The first process deals with the activities of the professional language mediator who converts an original text for a target language population. The second process deals with strategies of the second language learner. The translator typically translates incomplete text portions as a part of the complex exercise, which is controlled and corrected by the teacher. The grammar-translation method, along with the use of translation, was outlawed during the time when the direct method and the pattern practice language methodology was a prevalent one. Much attention was given to solve the problems of language teaching. However, several new methods came into vogue and raised interest among teachers and the general public. Many methods made their way into the field of teaching language. The direct method had its influence until new theories, concepts, techniques such as cognitive theory, communicative teaching concept and techniques such as Contrastive Analysis, Error Analysis, etc came into vogue. With the advent of these theories and techniques and with the introduction of bilingual method reaffirming teaching techniques based on grammar translation strategies, use of translation, and mother tongue and explaining grammatical rules in the classroom once again came up for reconciliation. Some people treat translation as a friend and some others as a foe.

5.6.Two Perspectives on Translation

In connection with second language teaching and learning, two different contexts can be assigned to the term translation. They are learner's translation and teacher's translation.

5.6.1.Learner's Perspective

The learner's translation reveals the learner's involvement or learner's recourse to translation. Here, their involvement to translation is voluntary, and they translate in response to their own needs. According to the transfer theory of the psychology of learning, learners correlates every new experience to his already well-known systems. This phenomenon can be extended to the language learning process. Individuals try to change the forms and meanings of their native language and culture to the foreign language and culture. The translation is an inevitable fact for the learners while learning a second language, especially at the beginning stage. It can be seen that the learners depend on translation in two forms or two ways:

(1) Convert dependence

(2) Overt dependence.

Numerous learners depend on convert uses of translation in the form of syntactical and lexical transfers from the first language to the second language. These are found in the learner's oral utterances (sentences) as well as in free composition. Even though it is not the major part of errors, convert type of translation is the source of great errors in second language learning. Errors are caused due to inter-lingual differences. This may be called as the first language induced learner's errors if the converted form of translation is adequately taken into account. Second language learners can grasp the unknown symbolic system of a second language through their first language. Only a relatively small part

of a learners' use of translation appears as an overt deliberate attempt at matching second language and first language forms. The learners are left without any means of comprehending the functions of the distinctions made in a second language when the learners' recourse to the first language is not available. Hence, at these points, their control of the second language learning process work as a chief aid in the learners' efforts to master the second language and also as the main obstacle in their way to mastery, especially where the guess goes wrong.

Many revolutionary theories have been proposed. Behaviorist theory stressed the need for second language learners to base their behaviour on knowledge rather than habit formation. Cognitive code learning theory deals with language learning as an intellectual activity and not as a mechanical activity. Man has an institution which works in the language learning activity. The theory gives importance to the conscious acquisition of language. In the learning of a second language, the first language is placed as the reference. Therefore, translation in one form or another plays a certain part in second language learning. Knowing about formal features of second language and translation as a practice-technique put the learners into an active solving situation. It can be said that translation plays an essential role in terms of conscious learning of a second language.

According to the learning stages and age groups, learners' dependence on translation differs. During the learner's beginning stage of the acquisition of a second language, their dependence on translation will be most influential when the second language is entirely unknown and strange to them. Learners could not get started on their task of learning a second language without the aid of the first language; in other words, without resorting to translation. Their dependence on translation decreases when their familiarity with the second language grows. They begin to translate less and think in the second language more. However, it is not sure whether the bilinguals ever stop

to translate and free themselves from the influence of the first language.

5.6.2.Teacher's Perspective

Teacher recourse to translation is a deliberate choice among a variety of teaching strategies. Actually, the teacher translates in response to learners' needs. This is almost a pedagogical aspect of the problem. Here, the teacher, as a pedagogue, engages himself in contrastive analysis and error analysis. They produce teaching materials as a product designer. And as a product designer, he presents the teaching material in the classroom using various methods and strategies he has at his disposal. Based on the linguistic theories and techniques of language comparison, contrastive analysis and translation are interlingual activities. Translation equivalence is taken as a criterion while comparing two languages in contrastive analysis and the results arrived at the contrastive analysis would be helpful in translation.

When two languages are involved in a study, it can be called as an interlingual study. There are three branches of interlingual linguistic studies: Translation theory, which is concerned with the process of text conversion, error analysis and contrastive analysis. Translation can be termed as unidirectional and contrastive analysis as bidirectional. The translation is used as an aid in the contrastive analysis and it has an aim itself in the translation. Error analysis emerges as a complement to contrastive analysis. While recognizing and identifying errors in the process of error analysis, translation is used in five items. The five items can be seen while getting interpretation for understanding the sentence in the target language, making probable reconstruction, comparing the reconstructed sentence with original sentence, translating sentence literally into the first language and translating the first language back into the target language. Thus translation is an essential factor in error analysis also.

Production Design

The findings of the contrastive analysis are taken as a basis in choosing and sorting out the teaching points in the production of second language teaching materials and scheming contrastive pedagogical grammars. The teaching points can be drawn from the parallel and scientific contrastive analysis of the first language and second language. The second language teaching materials produced on the basis of these teaching points are considered to be useful and scientific.

Process Design

There are different methods and strategies at the disposal of teachers in presenting the teaching materials in the classroom. It was noted already that much attention was given to methods to solve the problems in teaching and learning. Due to the behaviourist theory and cognitive theory, it has become a dispute about whether translation could play a part in a method or not. Behaviourist view of learning on terms of conditioning, shaping, reinforcement, habit formation and over-learning, has been replaced by an emphasis on rule learning, meaningful practice and creativity. It is realized that some kind of translation is essential for meaningful practice in a second language.

The cognitive theory sought the intellectual understanding by the learner of the language as a system, instead of expecting automatic command of the language and habit formation from intensive drills. The practice of meaningful material is regarded as being of greater merit than the drive towards automatic control. Language is linked up with meaningful thinking. Learning a language involves learning to think in that language. practice is the only way to learn a language rather than drills. The problem of meaning in the source language, which for the learner plays a central role, was overcome by the grammar-translation method

by the simple translation device. Some supported the eclectic approach or multi-dimensional theory of language teaching. Instead of building the idea round a single concept of theory, a more explicit term 'instructional strategy' was used to replace the language teaching method. At the progress of contrastive analysis, its implications were extended from the product design to the process design in the classroom activities. Supporters of the 'method-neutral concept' introduced instructional strategy in second language teaching, which is known as contrastive teaching in some circles.

Contrastive teaching involves presenting to the learner at the same time all the terms in the linguistic system of the second language, which, as a system, contrasts with the corresponding first language system. Contrastive teaching certainly imparts collected information in a form easily incorporated as knowledge about the complications of second language systems. Needless to say that involvement in translation is inevitable for contrastive teaching. Translation as an aid can be used to root out persistent errors of the learners arising from the inter-lingual differences. It can be used to provide immediately meaningful explanations in the first language, for all those lexical items (abstract words, functional words, etc.) of the second language for which quick and clear explanation either by definition or paraphrase is not available. In all such cases, translation or at least an attempt at translation by the learner will take place. The choice, therefore, is not between translating and not translating, but between guiding the learner to make positive use of his natural recourse to the first language and leaving him at the mercy of its possible negative transfer. Restricted use of translation as aid is the best way in the normal circumstances of formal learning to counter and decrease the influences of the first language (negative transfer by making the learner consciously aware of the nature of his certain linguistic reflexes and thus better able to control them). The wise controlled use of translation in second language teaching helps

to reduce the learners' dependence on his first language. It also helps to bring him nearer to exchange the forms and patterns of the first language for those of the second language. It can be deduced from the above discussion that mere monolingual of the target language (who do not know the learners' source languages) who are engaged in second language teaching programmers can not resort to translation in their teaching activities, thus avoiding the whole teaching perspective of translation.

5.7. Conclusion

In the above pages, we tried to provide the reader with a comprehensive overview of the growing role that translation has undergone in language teaching during these last years and the need to reassess its utility as an aiding resource in foreign language learning.

The anti-L1 attitude present throughout the 20th century within the foreign language teaching classroom is a clear mainstream element of the different methods focused on the communicative aspects of learning a second language. The main idea that needs to be highlighted is that all these methods concentrated in avoiding the use of the L1 than in using the FL (Cook, 2012).

Almost every method was influenced by the strong preference of communication and meaning rather than form, and all of them were in favour of outlawing the L1 in the classroom, on the assumption that it was a detrimental resource in the process of learning a foreign language.

As a result, translation was neglected for a long time by condemning it as if its only application within the classroom was that used in the Grammar-Translation Method. However, throughout this paper, this idea has been undermined by introducing a wide range of arguments in favour of this resource,

which shows all the possible ways in which translation can be applied in the classroom, as well as all the benefits that this activity provides students with.

In these days, language teaching is based on the achievement of many different goals, not only external goals, which are related to actual language use outside the classroom –this meaning to be able to communicate with other people by means of the FL– but also internal goals, which refer to the acquisition of different skills in the classroom.

While considering both these goals, it is needed to state that the use of translation primarily helps the internal goals related to the educational aims of the classroom itself, for example, by conveying the meaning of the words. Nevertheless, it is also an aiding resource when dealing with the external goals, since the students must understand the words and the grammar in order to become competent when using the FL (Cook, 2001).

Therefore, translation contributes to enhancing the new language both inside the classroom and outside it, and to improving the four skills of languages. The translation is a means to reflect upon languages and it constitutes a way to understand how languages work differently and to analyze the various characteristics of these languages in comparison with theirs.

As all we know, the communicative competence overturned the second language teaching by focusing on the pragmatic scope of languages. With its appearance, the communicative aspect was regarded as the backbone of the different approaches to language teaching and it led to wide-ranging changes within the classroom.

However, communicative realities change over the years so that linguistic approaches must change too. In this sense, linguistic approaches need to keep up to date and every single approach to language teaching must change for fitting in new communicative realities and for guaranteeing successful results

in communication.

What is needed now is to take into account that pedagogical translation and the teaching of a second language have the same objectives, and that any method implemented within the classroom should incorporate aspects dealing with the four skills, but should also introduce translation as part of learning and as a means to improve these four skills. At the end of the day, translation always occurs when using a language.

Following this line, we would like to conclude by highlighting the words of Cook concerning this issue:

In recent years, a reappraisal of translation is appearing, seeing it as a matter of expediency and as a theoretically justified activity aiding acquisition. The methods based only on communication imply a formal inaccuracy and the awareness of it is growing. In contrast, the use of translation can develop accuracy as well and many other advantages, so this outlawing may be come to an end (Cook, 1998, p.118).

New materials would have to be created and old materials would have to be adapted; new linguistic research would have to be done and new elements would have to be included within the classroom.

However, although too much work is still pending to shed light on the issue of the introduction of translation within the language classroom, it seems clear that its reappraisal is already a fact, and both teachers and students should be willing to take advantage of it.

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CHAPTER 6

Evaluation of Translation Skill among School Students

6.1. Introduction

This chapter stands as a case study to evaluate the translation skill developed by higher secondary school children. We have seen in the previous chapter that how efficiently grammar-translation method can be adopted for teaching or learning a second language or a foreign language like English, Mostly, translation has been made use of to understand the skill of students in the foreign language taught to them. Generally, a translation passage is given in the foreign language question paper (i.e., English language question paper) to translate it into the mother tongue. It is in this background the present case study has been undertaken.

This case study aims to evaluate the translation skill of the students of the 12th standard to understand their proficiency in translating English into Tamil and Tamil into English. The study will reveal the problematic areas faced by the students while translating. It will unfold not only their efficiency in translating from their mother tongue into English and vice versa, but also will point out their deficiency in translating skill.

6.2. Methodology

The methodology adopted here is of descriptive nature. It is based on administering a questionnaire and collecting relevant data directly from the student informants.

6.2.1. Informants

The area of study is Thanjavur. A school in the centre of the Thanjavur town is selected for the case study. The students selected for the case study are from the English Medium background. About 20 students who volunteered to undergo the evaluation test have been selected.

6.3.2. Data Collection

The passages from both English and Tamil are given to the students. The passages consist of narration, a letter and dialogue in English and an account of a familiar scientific concept, a narration on newspaper and description on sceneries of a hill station in Tamil. The passages given for translating from English into Tamil are taken from a book entitled "Advanced English for Translation," in which selected passages are given for developing translation skills. It is claimed by the author in the introduction that "this book provides material which is designed above all to enable translation work to become a positive, effective and enjoyable language -learning activity." Tamil passages are selected from a book meant for high school students to develop the translation skill of rendering Tamil into English. The passages selected for the present case study are given in Appendix No.2. Each student has been provided with the passages meant for translation in the classroom situation. They have been given one and a half hours to translate them, though the time taken for translation differs from student to student.

6.3.3 Questionnaire

A questionnaire has been administered to the students who have volunteered for the evaluation test to understand the social and linguistic profile of them. The proforma of the questionnaire is given in Appendix No.2.

6.4. Analysis of the Translated data

The data has been analyzed to understand the translation skill of students and the data thus analyzed has been given in tabular columns for in-depth study. The analysis has been separated into two parts: analysis of Translation from English into Tamil and Analysis of Translation from Tamil to English.

As noted earlier, the skill in translation has been evaluated here from two directions: (i) English to Tamil and (ii) Tamil to English.

6.4.1. Analysis of Translation of English into Tamil

The data of translated passages from English into Tamil has been analysed in the theoretical background discussed in the previous chapter and the analysis of the data has been presented in tables. The source language passages have been analysed as words, phrases and sentences, taking into account the problems in translating them into the target language. Each of the tables discussed below consists of at least three columns:

1. The source language word, phrase or sentence (i.e., the relevant units of English considered for analysis),
2. The target language equivalents for the source language words, phrases or sentences (i.e., translated Tamil equivalents for the relevant units of English)

and

3. The percentage of frequency based on the number of times the same form is used as translated equivalents by the students.

It should be mentioned in this context that the reduction in the total percentage in the tables is attributed to the tendency among some of the translators to avoid giving TL equivalents for the SL forms.

6.4.1.1. Analysis of table 1

TABLE 1

SL UNITS	TL UNITS	FRE-QUENCY
Then one day about a week later	1. cilandaaTukaLukkupinnal, oruvaaramaakiyum	10%
	2. oru ndaaL, oru vaaramaaka	5%
	3 cila ndaaTkaLukku piRaku	5%
	4. oru ndaaL oru vaaramaa	5%
	5. vararattiRku muunRu ndaaTkaL	5%
	6. innumoru vaarandtaan paakki	5%
	7. vaaratiRku munRu ndaaTkaL	5%
	8. oru vaaramaakiyum pinnarum kuuTa	5%
	9. oru vaarattiRku piRaku, orundaaL	10%
	10. oru vaarattiRkum piRakum	5%
	11.oru vaarattukku munpu	10%
	12. oru ndaaL oru vaaramaakiyum	5%

Though the students try to adopt literary translation, some of them have miserably failed in their attempt to transfer the meaning of the concerned phrase into Tamil as they were unable

to understand the meanings of the functional words such as then, one, about and later. One day has been wrongly translated a cila ndaaL 'someday'.

6.4.1.2. Analysis of Table 2

TABLE 2

SL UNITS	TL UNITS	FRE-QUENCY
Delighted	1.makizhcciyaaka kaaNappaTTaaL	10%
	2. aaccariyappaTTaaL	35%
	3. viyappaTaindtaaL	10%
	4. cantoosham	20%

The translational equivalence candtoosham is a borrowed equivalence. As it is a word of Sanskrit origin, it is not preferred in Tamil usage. The synonymous word of candtoosham is makizhcci, which is a native Tamil word; it is used by fewer students than those who have used the preferred form makizhcci. The other equivalences, aaccariyappaTTaaL, viyappaTaintdtaaL are not appropriate forms. Unfortunately, the inappropriate forms are used by more students than those who have used appropriate forms.

6.4.1.3. Analysis of Table 3

TAB LE 3

SL UNITS	TL UNITS	FRE-QUEN-CY
Delighted	1. tolporuL alamaari	5%
	2.tolporuL camandtapaTTa aRai	10%
	3 tolporuL aaraacci aRai	20%
	4 tolporul alamaari	5%
	5. kalveTTu aaraacci	10%
	6. puttakangkaL aTangkiya rakku	5%
	7. puttakangkaL alamaari	5%
	9 aarkiyaalaji paraNi	5%
	9. oru vaarattiRku piRaku, orundaaL	10%

The proper equivalent for the word archaeology is tolporuL iyal. The nearest equivalent could be tolporuLaaraaycci, which is used by the maximum number of students. kalveTTu is a wrongly interpreted equivalent. The word aarkiyaalaji is the transliterated form. Some avoided giving an equivalent for archaeology. The word shelf has no exact equivalent available in Tamil, as it is a borrowed item. Common people make use of the transliterated form shelp. Tamil dictionaries have translated shelf as paraN, paTi taTTu, ndilai taTTu, ndilai aTukkuttaTTu and puttakam taangki ('that which bears books'). paraN and alamaari are the nearest equivalents. aRai is a wrongly interpreted equivalent and paraNi is an incorrectly spelled form of paraN.

6.4.1.4. Analysis of Table 4

TABLE 4

SL UNITS	TL UNITS	FREQUENCY
Pretending	|1. ndaTikkiRaaL	20%
	2. eemaaRRukiRaaL	15%
	3. kavanikkaamal irundtaaL	5%
	4. paacaangku ceykiRaaL	5%
	5. eemaaRRi ndaTippatu	5%

The students have made use of synonymous forms and all can be said as near-equivalents of the word pretending.

6.4.1.5. Analysis of Table 5

TABLE 5

SL UNITS	TL UNITS	FREQUENCY
ignored	1. tavirttaaL	15%
	2.tavirkkiRaaL	5%
	3. kaNTu koLLavillai	5%

The TL equivalences tavirttaaL, kaNTu koLLavillai are selected based on the textual context and are, therefore, contextual equivalents for the SL word. The other possible equivalent is otukkinaaL, which is used by none. tavirkkiRaaL is a wrong form by tense as it is in present tense form instead of past tense form.

6.4.1.6. Analysis of Table 6

TABLE 6

SL UNITS	TL UNITS	FREQUENCY
evening	1. maalai ndeeram	30%
	2. maalai	10%
	3. caayangkaalam	10%
	4. caayindtiram	5%

The word 'evening' has four forms of synonyms. The first two are literary forms and the next two are spoken forms.

6.4.1.7. Analysis of Table 7

TABLE 7

SL UNITS	TL UNITS	FRE-QUEN-CY
cried herself to sleep	1. azhutapin uRangki poonaaL	5%
	2. azhutukoNTu uRangkinaaL	10%
	3. azhutukoNTu tuungkiviTTaaL	5%
	4.azhutukoNTu uRangkinaaL	5%
	5.azhutukoNTaaL avaLuL	5%
	6. azhutukoNTee tuungkinaaL	10%
	7. azhutukoNTaaL	5%
	8. tanakkuLLee azhutaaL	5%
	9.tanakkuLLee azhutukoNTee uRangkinaaL	5%
	10.iravu tuungkum pootu avaLukkuLLeeyee	5%
	11.tuungkiviTTaal avaLukuLLeeyee	5%

The translational equivalents used here are more or less near-equivalents as they are synonymous in nature. Some have taken the two actions as happening simultaneously and some have taken them as occurring one after the other; the former is expressed by the auxiliary verb form koNTee and the latter by the adverbial pin 'afterward'.

6.4.1.8. Analysis of Table 8

TABLE 8

SL UNITS	TL UNITS	FREQUENCY
mother	1. taay	20%
	|2. ammaa	30%

The TL equivalent taay belongs to a higher variety of Tamil; ammaa is used in spoken Tamil also. Both taay and amma are appropriate equivalents of mother. Notably, amma is preferred by more number of students than taay.

6.4.1.9. Analysis of Table 9

TABLE 9

SL UNITS	TL UNITS	FREQUENCY
Lunch	1. matiya uNavu	50%

Only one form is used by all the translators for lunch. It is needless to say that matiya uNavu is an appropriate equivalent of lunch.

6.4.1.10. Analysis of Table 10

TABLE 10

SL UNITS	TL UNITS	FREQUENCY
Sandwitch	1. uNavu	40%
	2. roTTi	10%
	3. caaNTvic	20%

The majority of the students prefer to make use of the superordinate term uNavu, which means 'food' in Tamil. Some have transliterated the SL form as caaNTvic and others have made use of a contiguous form roTTi, which is not an appropriate equivalent of sandwich.

6.4.1.11. Analysis of Table 11

TABLE 11

SL UNITS	TL UNITS	FREQUENCY
sick and empty	1. ndooyuTanum veRmayuTanum	15%
	2.ndooyaaLiyaakavum ve Rumanavaakavum	5%
	3. ndooyuRRataakavum veRumaiyaakavum	5%
	4. uTalndalaminRi kaaliyaaka iruppatupoolum	5%
	5. uTalndilai cariyillai	5%

6.4.1.12. Analysis of Table 12

TABLE 12

SL UNITS	TL UNITS	FREQUENCY
forgotten	1. maRandtu poonaaL	5%
	2. maRandtu viTTaaL	15%
	3. maRandtaaL	10%
	4. maRandtu viTukiRaaL	5%
	5. ndinaivil illai	5%

The translators have made use of synonymous forms, which are appropriate equivalents of the word forgotten.

6.4.1.13. Analysis of Table 13

TABLE 13

SL UNITS	TL UNITS	FREQUENCY
Full	1. kuuTTam	25%
	2. ndirampi	35%

The forms kuuTTam and nirampi are used as the equivalent of full. The form ndirampi can be said as an appropriate equivalent of full and kuTTam can be said as a contextually relevant equivalent of full.

6.4.1.14. Analysis of Table 14

TABLE 14

SL UNITS	TL UNITS	FREQUEN-CY
mat	1. paay	5%
	2.virippu	20%
	3. meeT	5%
	4.mitiyaTi	5%

Interestingly the superordinate form virippu, which means 'spread' has been chosen by the majority of the students. Some have used a nearest cultural equivalent paay, which has a specific meaning as it denotes 'a mat made of palm leaf or reeds or grass.' Some have contextually guessed the equivalent as mitiyaTi, which means 'doormat'. Some have made use of the transliterated form meeT.

6.4.1.15. Analysis of Table 15

TABLE 15

SL UNITS	TL UNITS	FREQUEN-CY
address	1. mukavari	20%
	2.vilaacam	30%

Both are appropriate equivalents and lexically they belong to one-to-one correspondence group. Though the equivalent vilaacam is an appropriate one in this context, as it is a loan form Sanskrit.

6.4.1.16. Analysis of Table 16

TABLE 16

SL UNITS	TL UNITS	FREQUENCY
modern	1. ndaviina	20%
	2. putumaiyaana	15%
	3. vacatiyaana	5%
	4. ndalla	5%
	5.azhakaana	5%
	6. mika azhkaana	5%

The SL word modern has been rendered into Tamil by employing four equivalents, out of which ndaviina can be considered as a dynamic equivalent. In accordance with the expectation, ndaviina has been used by more number of translators than the other forms. The form putumaiyaana, which means 'new' and vacatiyaana, which means 'convenient' can be considered as contextually closer equivalents. The words ndalla and mika ndalla, which mean 'good' and 'very good' respectively, are not appropriate equivalents.

6.4.1.17. Analysis of Table 17

TABLE 17

SL UNITS	TL UNITS	FREQUENCY
bathrooms	1. kuLiyalyaRai	55%
	2. kaLippaRaikaL	20%

The appropriate equivalent for bathroom is kuLiyalaRai, which is selected by the maximum number of students. The form kaLippaRai, which means 'latrine' can be considered as a related but an inappropriate form.

6.4.1.18. Analysis of Table 18

TABLE 18

SL UNITS	TL UNITS	FREQUENCY
shopkeeper	1. kaTaikkaarar	60%
	2. kaTai viyaapaari	5%
	3. kaTai vaittiruppavar	5%
	4. kaTai cippandti	15%

The appropriate equivalent for shopkeeper is kaTaikkaarar, which has been selected by the maximum number of students. The synonymous forms kaTaiviyaapari, and karTaivittiruppavar are selected by only 5% of students. Unfortunately, the inappropriate form kaTai cippandti 'shop helper' has been selected by the students second next to kaTaikkaarar.

6.4.1.19. Analysis of Table 19

TABLE 19

SL UNITS	TL UNITS	FREQUENCY
large	1. periya	20%
	2. peritaaka	20%
	3. paatukaappaaka	5%
	4. vacati	5%

The word periya is the appropriate equivalent of English large. This use of paatukaappaaka'and vacati, which mean 'safely' and 'convenient' respectively are only inappropriate contextual guess; they are not appropriate equivalents of large.

6.4.1.20. Analysis of Table 20

TABLE 20

SL UNITS	TL UNITS	FREQUENCY
comfortably furnished	1.vacatiyaaka amaikkappaTTuLLatu	5%
	2. vacatiyaanataaka irukkum	25%
	3. vacatiyaanatu	5%
	4. paatukaappaaka uLLatu	5%
	5. cavukariyam	5%

None of the TL equivalents given above captures the meaning for 'comfortably furnished.' vacatiyaaka,and vacatiyaanataaka are appropriate equivalents to the adverb 'comfortable'. Still, the forms amaikkappaTTuLLatu 'is made,' irukkum 'will be' and uLLatu 'is' are not appropriate equivalents to 'furnished.'

6.4.1.21. Analysis of Table 21

TABLE 21

SL UNITS	TL UNITS	FREQUENCY
full central heating	1. muzhuvatumcuuTaakkappaTTa aRai	5%
	2. potu aRaikaL	5%
	3. periya haal	10%

None of the forms given in the table as TL equivalents connotate the meaning of the SL form 'full central heating.' The first SL equivalent muzhuvatumcuuTaakkappaTTa aRai means 'fully heated room' can be considered as a compromising equivalent and not as the fully appropriate one. The other forms potuaRaikaL 'common rooms' and periya haal 'big room' are wrongly selected as equivalents.

6.4.1.22. Analysis of Table 22

TABLE 22

SL UNITS	TL UNITS	FREQUENCY
well equipped kitchen	1. ndanku vacatiyaana camaiyal aRai	10%
	2.vacatikaL poruditya camaiyal aRai	5%
	3. ndanku paraamarikkappaTTa camiyal aRai	5%
	4. ndalla camiyallaRai	5%
	5. camaiyal aRaikaL	5%
	6. aTuppaTi	5%

The first form is the appropriate equivalent of the SL form, which is unfortunately selected only by a few students. The maximally used equivalent camaiyal aRaikaL does not capture the meaning of the attribute well equipped. It is the tendency among certain students to avoid giving equivalents for attributes.

6.4.1.23. Analysis of Table 23

TABLE 23

SL UNITS	TL UNITS	FRE-QUEN-CY
there is an excellent bus service	1. pas vacati atikamaanataaka uLLatu	5%
	2. pas vacati atikamaaka uLLatu	5%
	3. pas vacati atikam	5%
	4. ndalla pas vacati uNTu	5%
	5. ndnalla peerundtu vacati uLLatu	5%
	6. arumaiyaana peerundtu vacati ULLatu	5%
	7. mika ciRandta perundtu vacati uLLatu	5%
	8. perundtu vacati uNTu	5%
	9. vaakana vacatikaL uNTu	20%
	10. peerundtu kiTaippatu kaTinam	10%

All the TL equivalents except the last one are synonymous forms and are more or less appropriate ones from the central meaning of the SL form. Some have omitted the equivalent for the attribute excellent. The attribute excellent in SL is rendered by the students asatikam 'more,' ndalla 'good', arumaiyaana 'excellent,' and mika ciRandta 'excellent.' The SL word bus has been rendered by some as peerundtu, which is an appropriate equivalent, but some have made use of the transliterated form pas, which is a commonly spoken form. Service has been contextually matched by a suitable equivalent vacati 'comfort'.

6.4.1.24. Analysis of Table 24

TABLE 24

SL UNITS	TL UNITS	FRE-QUEN-CY
the bus stop just a stone's throw away	1. mika arukil uLLatu	5%
	2. ciRitu tuurattil uLLatu	5%
	3. peerundtu ndiRkumiTam kal eRiyum tolaiviltaan uLLatu	20%
	4. peerundtu ndilaiyam kal eRiyum tuuramtaan	5%
	5. oru kal tolaivil uLLatu	10%
	6.tuuramaaka illai	10%
	7. vekutuuratil uLLatu	15

The literary equivalent peerundtu ndiRkumiTam kal eRiyum tolaiviltaan uLLatu has been selected by comparatively a good percentage of students (20%). But only a limited number of students have captured the idiomatic meaning of the phrase a stone's throw away by using the equivalents mika arukil 'very near' orciRitu tuurattil 'short distance.' Some (15%) have misunderstood the idiom and rendered it by using the equivalent vekutuurattil, which all mean 'far away.'

6.4.1.25. Analysis of Table 25

TABLE 25

SL UNITS	TL UNITS	FREQUENCY
she hesitated a moment	1.avaL oru ndimiTam taamatittaaL	10%
	2.avaL oru ndimiTam tayangkinaaL	5%
	3. avaL ciRitu tayangki ndinRu koNTirundtaaL	10%
	4. konjcam ndinRu koNTirundtaaL	5%

All the TL equivalents given for the source language form are more or less synonymous and are appropriate too. The adverb a moment has been rendered by contextual equivalents such as oru ndimiTam which means 'a minute', ciRitu 'a little' and konjcam 'a little'.taamati which means 'delay' is not an appropriate equivalent for hesitate. In contrast, tayangku is an appropriate equivalent for the verbal form.

6.4.1.26. Analysis of Table 26

TABLE 26

SL UNITS	TL UNITS	FRE-QUEN-CY
she hailed a taxi	1.kaarai amartti	5%
	2.Taakci piTittu	10%
	3. Taakci amartti	5%
	4. vaaTakai vaakanattil amarndtu	10%
	5. vaaTakai uurti piTittu	5%
	6.ndaangku cakkara vaakanam piTittu	10%
	7. Taakciyil eeRi	5%

All the equivalents used by the students are more or less synonymous forms and are appropriate too. Taxi has been rendered as kaar 'car', vaaTakaivaakanam 'hired vehicle,' ndaangu cakkaravaakanam 'four-wheeled vehicle' and Taakci, Taakci is the transliterated form of SL taxi, which has been selected by the maximum number of students. The commonly used word in Tamil is vaaTakai kaar, which is not selected by any. The SL verb hail is rendered appropriately as piTi 'catch' and amarttu 'hire.' The other TL verbs amar 'sit' and eeRu 'enter' are not very appropriate.

20%

6.4.1.27. Analysis of Table 27

TABLE 27

SL UNITS	TL UNITS	FREQUENCY
idea	1. aRivuraikaL	20%
	2.yoocanai	35%
	3. aiTiyaa	5%

The majority of the translators have made use of the contextually appropriate equivalent yoocanai. Though there are synonymous forms such as karuttu and eNNam, none of them have chosen them. Instead, an inappropriate from aRivuraikaL by a guess has been selected. Some translators have transliterated the SL item as aiTiyaa.

6.4.1.28. Analysis of Table 28

TABLE 28

SL UNITS	TL UNITS	FRE-QUEN-CY

she had promised	1. avaL vaakkuRuti ceytu koTuttaaL	5%
	2. avaL cattiyam ceytu koTuttaaL	5%
	3. avaL cattiyam ceytaaL	15%
	4. avaL vaakku koTuttu irukkiRaaL	5%

The SL verb promise, which is simple, has been rendered into compound verbs of the type Noun + verbalizing verbs such as vaakkuRuticeytu koTu, cattiyam ceytu koTu and vaakku koTu in Tamil. The nouns vaakkuRuti 'promise,' cattiyam 'a word of promise' and vaakku 'promise/assurance' contextually serve the purpose of standing as equivalents for Sl promise. However, the most appropriate form could be vaakkuRuti. The majority of the translators have chosen the form cattiyam ceytaaL, which means 'She promised,' which has not captured the past perfect tense expressed by the auxiliary had. The last equivalent, which contains the auxiliary verb iru has captured the perfect aspect but has not captured the past tense; the appropriate form for irukkiRaal in this context is irundtaaL.

6.4.1.29. Analysis of Table 29

TABLE 29

SL UNITS	TL UNITS	FREQUENCY
bell	1. maNi	15%
	2. azhaippu maNi	15%
	3. pel	10%
	4. pottaan	10%

In the passage, the bell is used in the context 'pressed the bell of the door'. Some of them have made use of the neutralized or generalized equivalent maNi, though some of them have made use of contextually specific form azhaippu maNi, which means 'calling bell.' A few of them have still contextually specified it as pottaan a nativized form of the English word button. The

transliterated form pel has been preferred by some to capture the meaning 'bell of the door.'

6.4.1.30. Analysis of Table 30

TABLE 30

SL UNITS	TL UNITS	FREQUENCY
dingy	1. paazhaTaindta	10%
	2. kaTinamaana	10%
	3.kuRukiya	5%

None of the translators have made use of an appropriate form for dingy. The nearest form among the three equivalents selected by them could be paazhaTaindta, which means 'desolate; ruined.' The other equivalents kaTinamaana and kuRukiya are as a result of the wild guess made by the translators.

6.4.1.31. Analysis of Table 31

TABLE 31

SL UNITS	TL UNITS	FREQUENCY
staircase	1. maaTipaTi	50%
	|2. paTi	10%

maaTipaTi is the appropriate form that has been selected by the maximum number of students, though some have selected a neutralized form paTi, which means 'steps.'

6.4.1.32. Analysis of Table 32

TABLE 32

SL UNITS	TL UNITS	FREQUENCY
seems to be broken	1. uTaindtirundtatu	10%
	2. uTaindtu irukiRatu	5%
	3.uTaindtu poonataaka kaaNappaTTatu	5%
	4. uTaindtatu	10%

Though the translators have chosen the appropriate verb uTai for the SL verb break, only a few of them have captured the modal meaning conveyed in SL buy selecting the nearest appropriate form uTaindtu ppomataala kaaNappaTTatu. Other equivalents have not captured the modal meaning; uTaindtirundtatu means 'had broken,' uTaindtirukkiRatu means 'has broken' and uTaindtatu means 'broke.' There is a general tendency among some of the translators that they do not attempt to capture the modal and aspectual meaning conveyed by auxiliary verbs.

6.4.1.33. Analysis of Table 33

TABLE 33

SL UNITS	TL UNITS	FREQUENCY
there were three bottles of milk	1.muunRu paaTTil paal irundtatu	25%
	2.muunRu paatilkaL paal iundtatu	5%
	3.muunRu kaNNaaTi kuvaLaiyil paal irundtatu	5%
	4. paal irundtatu	5%
	5. muunRu paaTTiklaLil paal	15%

Many have transliterated the SL items bottles as paaTTilkal. But some translators have over specified it as KaNNaTi paaTTilkal 'glass bottles'. Some have made use of the form kaNNaTi kuvaLai 'glass vessel'. Generally, kuppi and puTTi are considered equivalents of the bottle; these forms are not selected by any of the translators.

6.4.1.34. Analysis of Table 34

TABLE 34

SL UNITS	TL UNITS	FREQUENCY
electricity company	1. mincaara aluvalakam	5%
	2. mincaara vaariyam	10%
	3.minvariya aluvalakam	5%
	4. mincaara vaariya aluvalakam	10%
	5. mincaara kampeni	5%
	6. eleckTriciTTi kampeni	5%
	7. min aluvalakam	5%

The compound noun electricity company has been captured mostly by making use of the process of loan translation. The element of electricity has been rightly captured by the native equivalents mincaara and min. The company has been rendered in terms of three possible equivalents, aluvalakam, which means 'office' vaariyam 'board' and kampeni, which is a transliterated form.

6.4.1.35. Analysis of Table 35

TABLE 35

SL UNITS	TL UNITS	FREQUENCY
he was tired	1. kalaippaaka irundtaar	15%
	2. kalaippaTaindtaar	10%
	3.coorvu aTaindtaar	10%
	4. coompalaanaar	5%
	5. ayarndtuviTTaar	5%
	6. acatiyaanaar	5%

The SL predicate 'was tired' consists of a 'be' verb followed by an adjective. This phrase has been attained by formations of a few types in Tamil; i) Adverb + be verb (e.g., kaLaippaaka iru 'be tired' (ii) N + verbalizer (e.g. coorvu aTai 'become tired', kaLaippu aTai 'become tired,' acatiyaaku 'become tired', coompalakku 'become lazy'). The first form can be considered as an appropriate translational equivalent. kaLaippu, coorvu, ayarvu and acati are synonymous forms. Except the first equivalent which can be considered as the nearest equivalent of the SL phrase, others have not attained the stative nature of the predicate denoted by the SL pattern 'be verb + adjective'; the other equivalents only denote the process of change of the state which can be rendered as 'become tired.'

6.4.1.36. Analysis of Table 36

SL UNITS	TL UNITS	FREQUENCY
Thank you very much	1. ndanRi	20%
	2. mikavum ndanRi	20%
	3.mikka ndanRi	5%
	4. rompa ndanRi	15%

The SL thank has been captured appropriately by the TL word ndanRi. The attribute very much has been rendered by three equivalents, which are synonyms; mikavum, mikkaandrompa; all of them can be given the meaning 'very much.' The word rompa belongs to a low variety of Tamil. Some portion has been omitted by the students while attempting translation; here in this case very much has been omitted by a few number of students.

6.4.1.37. Analysis of Table 37

TABLE 37

SL UNITS	TL UNITS	FREQUENCY
Take my place	1.ennuTaiya iTattil amaravum	20%
	2. enniTattil ukkarungkaL	5%
	3. enniTattil ukkaar	5%
	4. eenuTaiya iTattai eTuttu koLLungkaL	5%

The TL equivalents can be considered more or less as proper translational equivalents of the SL phrase. The words amaravum and uTkaarungkaL can be rendered as 'please be seated' or be seated (with respect.' Though the SL passage does not carry the cultural word of respect, please, or any other element which marks respect, TL rendition carries the element of respect as denoted by the inflectional elements ngkaL and avum added as the terminal elements to the verb. The third form does not show any mark of respect. The fourth form can be said as a literal translation of the SL phrase.

6.4.1.38. Analysis of Table 38

TABLE 38

SL UNITS	TL UNITS	FREQUENCY
Are you ill?	1. uTal ndalam cariyillaiyaa	15%
	2.ungkaLukku uTalndilai cariyillaiyaa	10%
	3. ungakku uTampu cariyillaiyaa	5%
	4. ungakaLukku uTalndalam cariyillaiyaa	5%
	5. unakku uTalndalam kuraivaa	10%
	6. unakku uTampu muTiyavillaiyaa	10%
	7. cukaviinamaka uLLirkaLa	5%

The last alternant is a literary translation of the SL form, which tries to capture the style of SL as such in TL. The other alternants concur with the Tamil structural pattern reflecting the style of asking questions.

6.4.1.39. Analysis of Table 39

TABLE 39

S

SL UNITS	TL UNITS	FREQUENCY
he looks unhappy	1. makizhcciyinRi kaaNapaTTaar	5%
	2. varuttappaTTaar	10%
	3. cookattuTan kaaTciyaLitaar	10%
	4. kavalaiyaaka irundtaan	5%
	5. cookattil aazLndtaan	5%
	6. cookamaaka irundtaan	15%

The adjective unhappy has been captured by the forms makizhcciyinRi 'without happy,' varuttam 'sorry,' cookattuTan 'with unhappiness,' kavalaiyaaka 'with unhappiness,' cookattil 'in unhappiness,' nad cookamaaka 'with unhappiness.' Only the first and the third forms have captured the modal meaning conveyed by the verb look as they convey the meaning 'looked unhappy.' The second form varuttappaTTaar means 'felt unhappy'; kavalaiyaaka irundtaar means 'he was unhappy'; cookattilaazhndtaar' literally means 'he was immersed in unhappiness'; and cookamaaka irundtaar means 'he was unhappy'.

6.4.1.40. Analysis of Table 40

TABLE 40

SL UNITS	TL UNITS	FREQUENCY
train	1. pukaivaNTi	5%
	2. rayil	10%
	3. rayil peTTi	10%
	4. pukai vaNTI peTTi	5%
	5. Treyin	5%

The SL word train appears in the sentence, 'the train was full.' It belongs to the one-to-one correspondence group as it is less susceptible to polysemy or other ambiguity. The five equivalents selected by the students are appropriate to the context. Out of these forms, the first alternant pukaivaNTi and the fourth equivalent pukaivaNTi peTTi are native forms; reyil is a borrowed item from English; Treyin is the transliterated form. Assuming the context, some have selected specified forms pukaivaNTi peTTi 'railway carriage; bogie' and rayil peTTi 'railway carriage; beogie'. Interestingly the native and the preferable form is selected by a considerable number of students; the same numbers have selected the non-native form reyil.

6.4.1.41. Analysis of Table 41

TABLE 41

SL UNITS	TL UNITS	FREQUENCY
She banged on the door	1. katavil kai vaittaaL	5%
	2. avaL katavai taTTinaaL	5%
	3. avaL katavai uTaittaaL	5%

The three equivalents selected by the translators fail to capture the connotative meaning conveyed by the SL sentence. The verbal equivalent uTaittaaL 'broke' used by some students for the SL verb banged carries over-specification of the connotative meaning implied in the SL unit. taTTinaaL is an appropriate collocational equivalent, but it does not carry the connotative meaning conveyed by the SL word banged. The first alternant katavil kai vaittaaL is a wrong selection due to misunderstanding of the meaning of the SL phrase banged on the door. It has to be noted here that for the prepositional phrase on the door, Tamil prefers the accusative form katavai 'door (acc. case)'. The translators have rightly captured this process of transfer involved in the translation of English into Tamil.

6.4.1.42. Analysis of Table 42

TABLE 42

SL UNITS	TL UNITS	FRE-QUENCY
She heard the faint groan of a man	1. mayangki oru maintain vizhundtu kiTandtaan	5%
	2. oru manitan vizhundtu kiTappatai avaL paarttaaL	5%
	3. oru manitanin munakal cattam keeTatu	5%
	4. oru manitanai kaNTaaL	5%
	5. valiyaal munakum oocai keeTTatu	5%
	6. oru maintain munakum cattattai keeTTaaL	10%
	7. oruttan alaRum cattattai avaL keeTTaaL	10%
	8. yaaroo mayakkam pooTTu vizhundtirundtaan	5%

The first equivalent does not capture the meaning of the SL sentence as the TL equivalent means or can be back-translated as 'a man was lying fainted.' The same can be said for the second alternant also as it means 'she saw a man having fallen and lying fainted.' The last alternant yaaroo mayakkam pooTTu vizhundtirundtaan, which means 'somebody has fallen lying fainted', also sails in the same boat. The fatal translation mistake of avoiding translating SL words is found in the fourth alternant oru manitanaik kaNTaaL 'she saw a man.' These stand as examples in which some translator students have made little effort to capture the meaning rendered by the SL form. They make wild guesses by looking into the previous sentence when they do not know the meaning of core SL words. Other equivalents tried to capture the meaning conveyed by the SL phrase faint

groan. Some have rightly obtained the meaning by making use of the equivalents munakal cattam, munakum oocai and munakum captam as found in the third, fifth and sixth alternants, respectively. Some have wrongly understood the meaning of SL groan and translated it as alaRum captam, which means 'scream; loud cry.'

6.4.1.43. Analysis of Table 43

TABLE 43

SL UNITS	TL UNITS	FREQUENCY
plenty of free time	1. atikamaana ooyvu ndeeram	5%
	2. atika ndeeram ooyvu	5%
	3. ooyvu	5%

Some of the translators have made use of the closer equivalence, which is the first alternant given above. In the third case, the translators have understood the original SL item by reduction; ooyvu simply means 'rest; free time.' The dropping of attributes of the headword has been found as the general tendency among a few student translators.

6.4.1.44. Analysis of Table 44

TABLE 44

SL UNITS	TL UNITS	FREQUENCY
generous allowance	1. ndalla taaraaLamaana campaLam	20%
	2. paTiyum paNamum	5%
	3. campaLa paTi	5%
	4. ndiRaiya paNam	5%
	5. calukaikaL	10%

None of the student translators has captured the SL phrase appropriately. The SL word allowance has been misunderstood as 'salary,' 'money' and 'concession' and thus translated inappropriately as campLam 'salary.' paNam and calukai 'concession' respectively by some students. Except for the translators of first and fourth alternants, others have omitted giving equivalent to the attribute generous. The first alternant carries an intensifier ndalla, which means 'good' followed by an adjective taaraaLamaana, which means 'generous' as a translational equivalent for generous. The fourth alternant carries ndiRaiya, which literally means 'full' as the translational equivalent for generous. paTi is the right equivalent for SL allowance, which finds its place in the second and third alternants. Here even paTi is compounded with paNam and campaLam as paTiyum paNamum 'allowance and money' and camplaLa paTi 'salary allowance.'

6.4.1.45. Analysis of Table 45

TABLE 45

SL UNITS	TL UNITS	FREQUENCY
yours sincerely	1. tangkaL uNmaiyuLLa	45%
	2. tangkaLin paNpuLLa	5%
	3. ungkaL uNmaiyuLLa	5%
	4. un uNmaiyuLLa	5%
	5. taangkaLin maaNavi	5%
	6. un anpuLLa	5%
	7. ippaTikku	15%

The first alternant can be considered as the proper translational equivalent of the SL form and this is which has been selected by the majority of the student translators. 'Yours' has been transferred into Tamil by the translators using three

equivalents, which are synonymous but belong to a different style. tangkaL is a polite form which is preferred in this context rather than the other forms un and ungkaL; the former is less polite than the latter. ippaTikku, which means 'in this way' is a neutral form subscribed at the end of a letter, has been selected by some students whose number comes second to the top. For sincerely, three equivalents have been used, uNmaiyuLLa 'sincerely; faithfully,' 'with propriety' and anpuLLa'longingly.' As we noted, uNmaiyuLLa is a preferred equivalent that has been selected by the majority of the student translators.

6.4.1.46. Analysis of Table 46

TABLE 46

SL UNITS	TL UNITS	FREQUENCY
tidying	1. cuttam ceyvatu	10%
	2. perukkuvatu	10%
	3. tuNi tuvaippatu	20%
	4. calavai ceyvatu	5%
	5. tuTaippatu	10%

The SL word tidying is a superordinate term which includes a number of actions leading to cleaning. This characteristic of the SL term is reflected in the selection of different verbs of cleaning by the student translators. The second alternant perukkuvatu means 'sweep'; the third alternant tuNi tuvaippatu means 'wash cloth'; the fourth alternant calavai ceyvatu means 'wash cloth'; the first alternant is the nearest possible equivalent of the SL word among the five equivalents chosen by the students; the fifth equivalent means 'wiping'.

6.4.1.47. Analysis of Table 47

TABLE 47

SL UNITS	TL UNITS	FREQUENCY
washing up	1. kazhuvuvatu	10%
	2. tuvaittu, tuTaippatu	5%
	3. cuttam ceyvatu	5%

The student translators made use of three equivalents to transfer the SL sense. They have made use of five verbs to denote the SL washing up. The first equivalent kazhuvuvatu means 'washing'; the second equivalent contains two verbs tuvai 'wash cloth' and tuTai 'wipe'; the third one is the most unspecific one cuttam ceyvatu, which means 'cleaning.'

6.4.1.48. Analysis of Table 48

TABLE 48

SL UNITS	TL UNITS	FREQUENCY
Local piraimari school	1. aarampa paLLi	10%
	2. toTakkap paLLi	10%
	3. piraimari	50%
	4. lookkal piraimari	5%
	5. caataaraNa piraimari	5%
	6. arukil uLLa paLLi	5%
	7. lookkal paLLi	5%

There are mainly two elements in the SL phrase, the noun and the attributing adjective. The translators have made use of both the native form and transliterated form to transfer the SL word primary school into Tamil. toTakkappaLLi and aaramppaLLi are the native Tamil compound words and piraimari is the transliterated form. The transliterated form contains only part of the SL form as there is no equivalent for school. It is to

be noted here that only the partially transliterated form piriaimari has been selected by the majority of the translators. The majority of the translators have avoided giving equivalent to the attribute local. Some have translated this portion of the SL phrase as lookkal, which is a transliterated form, caataaraNa, which means 'ordinary' and arukiluLLa, which means 'nearby'.

6.4.1.49. Analysis of Table 49

TABLE 49

SL UNITS	TL UNITS	FREQUENCY
a nursery nearby	1. paalar paLLi	10%
	2. mazhalaiyar paLLi	5%
	3. aarampa paLLi	10%
	4. ndarcari	60%
	5. pakkattil uLLa ndarcari	5%

The translational equivalents used by the students are synonymous and can be considered as appropriate equivalents to the SL word. The fourth equivalent, which is preferred by the majority of the students, is nothing but the transliterated form of the SL word. Only the fifth equivalent tried to capture the meaning of the SL attribute nearby making use of the attributive form pakkattil uLLa.

6.4.1.50. Analysis of Table 50

TABLE 50

SL UNITS	TL UNITS	FREQUENCY
meals	1.uNavu	25%
	2. caappaaTu	30%

The two alternants are synonyms and are appropriate equivalents. The first one belongs to the higher variety of the language, whereas the second one belongs to the lower variety of the language.

6.4.1.51. Analysis of Table 51

TABLE 51

SL UNITS	TL UNITS	FREQUENCY
you would have to fetch them	1.ndii avarkaLai azhaittu varaveeNTum	10%
	2.ndii avarkaLAi kuuTTi varaveeNtum	5%
	3.ndii avarkaLai viiTTiRku azhaittu varaveeNTum	5%
	4.ndii viiTTiRku avarkaLAi azhaittu varaveeNTum	5%

All the four equivalents given above are synonyms and are successful in transferring the meaning conveyed by the SL phrase into Tamil. For the SL verb 'fetch', the translators have made use of the two synonymous compound verbs azhaittu vaa 'bring' and kuTTi vaa 'bring.' The interesting thing here is that in the third and fourth alternants, an additional information viiTTukku 'to house' has been added. In the SL sentence, the place to which the children have to be brought is not mentioned, but this information can be had by context. Some of the translators have explicitly expressed this suggestive information in their translation.

6.4.1.52. Analysis of Table 52

TABLE 52

SL UNITS	TL UNITS	FREQUENCY
three mornings a week takes them	1. vaarattil muunTu kaalai veeLaikaLil	5%
	2.muunRu ndaaTkaL muunRu kaalaivaarattiRku	5%
	3. vaarattil muunRu naaTkaL	55%
	4. oru vaarattil muunRu kaalai	5%
	5. muunRu kaalai vaarattiRku	5%
	6. vaarattil muunRu ndaaL kaalai	5%

The equivalents used by the translators for the SL phrase are more or less synonymous in their meaning, except that the constituent elements are shuffled. Some have tried to nativize the arrangement of words and others tried to transfer the arrangement of SL words as such in the translation. The first equivalent is an appropriate form as it has transferred the meaning of the SL phrase properly and the arrangement of the word also concurs with the native pattern. The second alternant tried to imitate the SL pattern of arrangement of words, by placing the word for muunRukaalai followed by vaarattiRku, the equivalent for SL a week. A most neutral form vaarattil muunRundaaTkal, which can be back translated as 'three days in a day' is preferred by more number of students. Instead of the specific morning, which is kaalai in Tamil, they have made use of ndaaL 'day.' This kind of tendency in translation in which the translators avoid giving specific equivalents and giving general or superordinate term has been noted already in a number of places.

6.4.1.53. Analysis of table 53

TABLE 53

SL UNITS	TL UNITS	FREQUENCY
my husband takes them every morning	1. ennuTaiya kaNavar tinamum avarkaLai paLLikku azhaittu celvaar	15%
	2. en viiTTukkaarar tinamum kaalai avarkaLai koNTu viTuvaar	5%
	3.en kaNavar kaalaiyil ciikiramaaka azhaittu celvaar	5%
	4. en kaNavar kaalaiyil azhaittu celvaar	15 %
	5.ennuTaiya kaNavar kuzhandtaikaLai paLLiyl viTTu celvaar	15%
	6. en kaNavar avarkaLai ellaa kaalaiyilum azhaittu celvaar	5%
	7.ennuTaiya kaNavar kaalaiyil koNTu pooy paLLiyil viTTuviTuvaar	10%
	8. en kaNavan tinamum paLLiyil koNTu viTTu viTuvar	5%
	9.enatu attaan avarkaLai kuuTTi celvaar	5%
	10. ennuTaiya maamaataan avarkaLai kuuTTi celvaar	5%

The translational equivalents given for the SL sentence are more or less synonymous, except that some tried to capture the meanings of the attributes of core noun and verbs and some do not. The SL word husband has been given three synonymous equivalents, kaNavar, which belongs to a high variety of Tamil,

attain which is generally used as an address term and maamaa, which belongs to a low variety of the language in this context. Though school is not mentioned in this part of the SL text, most of the translators have rightly captured the need for expressing this in this context and done so accordingly. The third alternant carries the expression ciikkiramaaka 'soon' for which there is no match in the SL text. Some translators have preferred to replace the anaphoric form avarkaLai 'them' by the specific form kuzhandtaikaLai 'children (acc.case).' Only the second and the eight equivalents have captured the meaning of the attribute every in the SL expression every morning by using the translational equivalent tinamum 'daily'.

6.4.1.54. Analysis of table 54

TABLE 54

SL UNITS	TL UNITS	FREQUENCY
you would not have to do very much in the way of house work	1.ndiingkaL etuvum atikamaaka veelai ceyya veeBTuvatu illai	5%
	2. unakku viiTTu veelai kuRaindtu irukkum	5%
	3. unakku atikamaaka veelai irukkaatu	5%
	4. unakku veelai kuRaivaaka irukkum	15%
	5. ndii viiTTu veelai atikam ceyya veeNTaam	5%
	6. ndii viiTTu veelai ceyya maaTTaay	5%
	7. viiTTu veelai eLitaaka irukkum	5%
	8.avaLaal andta veelaikaLai ceyyamuTiyavillai	5%
	9. enakku viiTTil veelai ceyvatu ciramamaaka teriyavillai	5%

The eighth and tenth equivalents are wrong as they fail to interpret properly the meaning conveyed by the SL unit. The back translation of the tenth translational equivalent could be 'I do not find it difficult to do household work,' and that of the eighth could be 'She could not do that work.' Note that even the subject is mistranslated, in the tenth case as enakku 'to me' and in the eighth case as avaLaal 'for her'. This is perhaps due to the mention of a woman as a subject in the previous clause of the sentence in SL text. This type of translation can be attributed to the negligence of the part of the students. The other translational

alternants have captured the subject correctly. But, except the sixth alternant, others tried to capture only the core meaning and can be back translated as 'you do not have much work to do' or 'you have only a little work to do' or 'the work will be easy.' The first alternant tried to capture the aspectual and modal sense conveyed by the verb phrase. Other alternants failed to do so. Some have omitted the attribute to work; that is housework has been translated by using the general term veelai, which means 'work.'

6.4.1.55. Analysis of table 55

TABLE 55

SL UNITS	TL UNITS	FREQUEN-CY

your main job would be to look after my two children	1.unnuTaiya paNikaLil mukkiyamaanatu en kuzhandtaikaLai paarttu koLvatu	5%
	2. un mukkiya veelai en iraNTu kuzhandtaikaLai paartu koLLutal	5%
	3. ungaLuTaiya mukkiya veelai ennavenRaal ennuTaiya iraNTu kuzhandtaikaLaiyum paarttukkoLLa veeNTum	5%
	4. unnuTaiya mutal veelai enatu iraNTu piLLaikaLai kavanikka veeNTum	5%
	5. unnuTaiya mukkiyamaana veeLai enuTaiya iraNTu kuzhandtaikaLai paarttu koLLa veeNTum	5%
	6. ungkaLuTaiya mukkiyamaana veeLai ennuTaiya iraNTu kuzhandtaikaLai paarttu koLLuvatu taan	5%
	7. unnuTaiya mutal veelai enatu iraNTu piLLaikaLai kavanikka veeNTum.	5%
	8.cinna kuzhandtaikaLai kuLikka ceyvatum irukuzhanndtaikaLai paatu kaappatum	5%

All the three translational equivalents given for the SL sentence is more or less synonymous to each other. The first equivalent could have been the most appropriate equivalent if it has not dropped the word equivalent to SL two. The second and the third alternants carry all the information contained in the SL sentence properly, though the sentence patterns are influenced by the SL and don not concur very well with the preferable Tamil

pattern. The final verbal part in the two translated versions is not appropriate; paarttu koLLutla is in noun form which means 'looking after' and paarttukoLLa veeNTum is in imperative forms. Both of these forms are not in tune with expected form.

6.4.1.56. General inference based on the analysis

The following observations have been made while analyzing the translation of SL into TL.

1. Some of the translators adopt literary translation instead of taking the context into account.
2. Most of them go for general or superordinate equivalent instead of specific equivalents, as noted in a number of instances.
3. There is a tendency among most of the translators to avoid giving equivalents to attributes.
4. Whenever they find a certain portion of SL text beyond their understanding, they avoid giving equivalents to them.
5. Some times if they do not know the Tamil equivalents to an SL form, they resort to transliteration.
6. The idioms are mostly misunderstood and generally, there is a tendency to go for the word to word translation of them.

6.4.2. Analysis of Translation of Tamil into English

The translation data of Tamil into English also has been analysed and the result of the analysis is given in tables. Here, each table is thoroughly analysed taking into consideration the theory and practice of translation. The general inferences

which have been made are given at the end of this heading. As noted in the case of English to Tamil translation, it has to be mentioned here also that the total percentage of each item may not tally with the individual percentage; this is because there is a tendency among student translators to avoid giving translational equivalents for some of the SL items.

6.4.2.1.Analysis of Table 1

TABLE 1

SL UNITS	TL UNITS	FREQUENCY
kooTaikaalattil	1. summer	100%

As the SL word belongs to one-to-one correspondence, all the student translators have chosen the appropriate equivalent as summer.

6.4.2.2. Analysis of Table 2

TABLE 2

SL UNITS	TL UNITS	FREQUENCY
veppam atikam	1. very hot	40%
	2. so hot	10%
	3. hot	10%
	4. hotness	5%
	5. heat	5%
	6.very heat	5%
	7. high climate	5%
	8. high temperature	5%

The appropriate equivalent very hot shows maximum frequency among the alternants listed above. Some of the student translators have omitted giving an equivalent for the quantifier atikam. This kind of tendency to avoid giving equivalents for

certain items has already been noted in the case of English to Tamil translation.

6.4.2.3. Analysis of Table 3

TABLE 3

SL UNITS	TL UNITS	FREQUENCY
mikavum kashTamaanatu	1. difficult	20%
	2. very difficult	20%
	3. too difficult	5%
	4. very hard	5%

Most of the translators have made use of the appropriate equivalent difficult for the SL word kashTam, though some of them have omitted to give the equivalent for the attribute mikavum. The alternant very hard selected by some is not a suitable one.

6.4.2.4. Analysis of Table 4

TABLE 4

SL UNITS	TL UNITS	FREQUENCY
tappittukkoLLa	1. to escape	40%
	2.to escapes	5%
	3. to avoid	55%
	4. to save	5%
	5. to protect	5%
	6. to get relief	5%

The five alternants chosen by the translators are more or less appropriate contextually. The first equivalent, which has more frequency of use, is more relevant than the other equivalents. There is a grammatical error in the second alternant.

6.4.2.5. Analysis of Table 5

TABLE 5

SL UNITS	TL UNITS	FREQUENCY
malaippirateecangkaL	1. hill stations	25%
	2. hill areas	5%
	3. mountain place	10%
	4. mountain places	5%

All the four alternants selected by the student translators are synonymous and are more or less appropriate contextually. The first one is the most suitable among the three which has been selected by more number of students.

6.4.2.6. Analysis of Table 6

TABLE 6

SL UNITS	TL UNITS	FREQUENCY
kooTai vaasastalam	1. hill resort	5%
	2.hill station resort	5%
	3. tourist spot	20%
	4. tour place	5%
	5. toruing place	5%
	6. tourist centre	5%

The most appropriate equivalent in Tamil could be summer resort. But none of the translators have chosen this appropriate equivalent. The appropriate equivalent word in Tamil for the headword vasastalam is a resort, which has been chosen only by a few number of student translators. Hill resort could be one of the summer resorts. The other equivalents, 4 to 5, chosen by the student translators, are not appropriate equivalents. In the

absence of the appropriate equivalent, they have preferred to choose related equivalents.

6.4.2.7. Analysis of Table 7

TABLE 7

SL UNITS	TL UNITS	FREQUENCY
amaindtuLLatu	1. situated	50%
	2. lies	5%
	3. was situated	5%

As this SL word is unambiguous most of the student translators have selected an appropriate equivalent in TL, though some have avoided giving equivalents to the SL form.

6.4.2.8. Analysis of Table 8

TABLE 8

SL UNITS	TL UNITS	FREQUENCY
iyaRkaikkaaTci	1. natural scenery	5%
	2. natural scenes	5%
	3. natural beauties	5%

The first alternant natural scenery is the appropriate equivalent for the SL word iyaRkaikkaaTci. Though the other two equivalents are synonymous with the first one, they are not preferable ones.

6.4.2.9. Analysis of Table 9

TABLE 9

SL UNITS	TL UNITS	FREQUENCY
pirayaaNa vacatikaL	1. travel facilities	10%
	2.travelling facilities	5%
	3. travelling comforts	5%
	4. transport facilities	25%
	5. journey facilities	5%
	6. unproper transport	5%

Except for the sixth alternant others are synonymous forms and can be considered as appropriate equivalents.

6.4.2.10. Analysis of table 10

TABLE 10

SL UNITS	TL UNITS	FREQUENCY
atika amaiti	1.more peace	5%
	2.more calm	5%
	3. so calm	10%
	4. calm	10%
	5. calm & quiet	5%
	6. silent	15%
	7. silence	20%
	8. peaceful	5%
	9. peace	10%
	10. peace and silence	5%

All the ten equivalents used by the student translators are more or less synonymous. They can be considered as contextually appropriate equivalents, though some translators have avoided giving equivalents to the attribute atika ‘more.’

6.4.2.11. Analysis of table 11

TABLE 11

SL UNITS	TL UNITS	FREQUENCY
ulakam muzhuvatilum	1.around the whole world	5%
	2.all around the world	10%
	3. in the whole world	5%
	4.throughout the world	10%
	5. about the whole world	5%
	6. about the world	5%
	7. world wide	5%
	8.over the world	5%
	9. the world	5%
	10.around us	5%

The translators have made use of synonymous forms that are more or less suitable in the given context.

6.4.2.12. Analysis of table 12

TABLE 12

SL UNITS	TL UNITS	FREQUENCY
viceesha ndikazhcci	1.special programme	15%
	2.grand functions	5%
	3. famous functions	5%
	4.programme	5%
	5. programmes	10%
	6. famous festival	5%
	7. celebrations	10%
	8. function	5%
	9. any function	5%
	10. special incident	5%
	12. any incident	5%

Due to its superordinate nature the SL word viceesha ndikazhcci is susceptible to polysemy and ambiguity, which is reflected in the selection of TL equivalents by the student translators. For the SL ndikazhcci the translators have made use of hyponymous terms such as programme, function, festival and celebration. For the SL attribute viceesha they have made use of alternants such as grand, special, and famous, out of which the first one can be considered appropriate.

6.4.2.13. Analysis of table 13

TABLE 13

SL UNITS	TL UNITS	FREQUENCY
oru cila maNi ndeerattil	1.within few hours	5%
	2.within a short period of time	15%
	3. within a hour	5%
	4.within one hour	5%
	5. on some hours	5%
	6. in an hour	5%

The five alternants used by the student translators are suitable equivalents contextually, though the first alternant can be said to be more appropriate as it transfers the SL meaning correctly. It should be mentioned here that the translators who have preferred the first equivalent either do not know the importance of placing the article 'a' before few or have ignored using it by mistake. The second one is the most frequently used alternant, which suits the context well, though the literal translation, which is preferable in this context, is the first one. Some have omitted giving equivalent to the SL word cila 'a few,' which attributes the noun maNi neeram 'an hour.' Some are wrong equivalent for cila in this context, though it could be an equivalent for the same in some other context. The preposition 'on' used along with 'some' is also wrong.

6.4.2.14. Analysis of table 14

TABLE 14

SL UNITS	TL UNITS	FREQUENCY
teeciya ndikazhccikaL	1. programmes	5%
	2. national functions	5%
	3. country's programmes	5%

Programmed is the most appropriate equivalent for SL ndikazhcci than function. As usual, some have omitted giving equivalent to the attribute teeciya 'national'. Some have wrongly selected the synonymous form country.'

6.4.2.15. Analysis of table 15

TABLE 15

SL UNITS	TL UNITS	FREQUENCY
makkaTcabai	1. parliament	40%
	2. lokshaba	20%
	3.parliamentary lokshaba	5%

Both parliament and lokshaba are appropriate equivalents, though the first one is English and the second one is n Indian usage which has its currency even in mass media and is used to denote the same. The most appropriate form of parliament has been selected by many translators. Some translators have preferred to make use of the blend parliamentary lokshaba which is not appropriate.

6.4.2.16. Analysis of table 16

TABLE 16

SL UNITS	TL UNITS	FREQUENCY

ndaaLaiya tinam veppamaakavoo kuLircciyaakavoo irukkumaa	1. tomorrow's temperature	10%
	2. tomorrow's climate	5%
	3. tomorrow weather is whether hot or cold	5%
	4.tomorrow's hotness or coldness are known	5%
	5. tomorrow whether it will be heat or cold	5%
	6. whether the next day's temperature will be hot or cold	5%
	7. weather report	15%
	8. tomorrow's weather	10%

The sentence in which the above SL phrase is used is ndaaLaiya tinam veppamaakavoo kuLircciyaakavoo irukkumaa enpataippaRRiyellaam ivaikaL ndamakku aRivikkinRana. The sentence can be literally translated as 'they (the newspapers) inform us the things like whether tomorrow will be hot or cold.' Some have resorted to word to word translation, some have attempted to bring out only the central meaning and some have gone for over simplification of the statement given in SL.

6.4.2.17. Analysis of Table 17

TABLE 17

SL UNITS	TL UNITS	FREQUENCY
viyaapaarikaL	1.salesman	10%
	2.merchants	15%
	3. businessman	15%
	4. business people	5%

All except the first equivalent can be considered as suitable equivalents in this context, though merchants could be

the most appropriate one. The first one is very specific and is not an appropriate translation of viyaapaarikaL 'businessmen.'

6.4.2.18. Analysis of Table 18

TABLE 18

SL UNITS	TL UNITS	FREQUENCY
carakkukaL	1.salethings	5%
	2.products	5%
	3. the important things	5%

The appropriate equivalent for carakkukaL in this context could be 'merchandise' or 'cargo article,' which is not selected by any of the student translators. Sale things is a wrongly coined word; the product is not an appropriate selection as it means 'manufactured article.' Similarly, the equivalent of the important things is also not appropriate as it is under translation.

6.4.2.19. Analysis of Table 19

TABLE 19

SL UNITS	TL UNITS	FREQUENCY
piracurikkinRana	1.printed	10%
	2.prints	5%
	3. printing	5%
	4. publishing	5%

Publishing is an appropriate equivalent for the SL form piracurikkinRana, though printing could be another alternant contextually. Note that some of the translators have chosen wrong tense infections.

6.4.2.20. Analysis of Table 20

TABLE 20

SL UNITS	TL UNITS	FREQUENCY
engkee vaangkalaam	1.where we get it	5%
	2.where to buy our goats	5%
	3. where to buy	15%
	4. where we have to purchase	5%

The translational equivalents used here are synonymous, but they lack in conveying the sense of mood implied in the SL form.

6.4.2.21. Analysis of table 21

TABLE 21

SL UNITS	TL UNITS	FREQUENCY
ndalla cangkiitam	1.songs	5%
	2.good songs	15%
	3. good orchestra	5%
	4. good musics	20%

The first, the second and the third alternants are specified equivalents to the superordinate term cangkiitam, which means 'music.' The usual tendency to avoid giving statements to the attribute is seen in the first alternant.

6.4.2.22. Analysis of table 22

TABLE 22

SL UNITS	TL UNITS	FREQUENCY
ndalla paTam	1.good films	10%
	2.good cinema	5%
	3. good pictures	10%
	4. pictures	20%
	5. movies	5%
	6. films	5%

Three equivalents are used for the SL form paTam, which contextually denotes 'movie.' As usual, the tendency to avoid giving equivalents to attribute is seen in some of the alternants given for the SL phrase.

6.4.2.23. Analysis of table 23

SL UNITS	TL UNITS	FREQUENCY
veelaikkaaka	1.job opportunities	10%
	2.employment vacancy	5%
	3. employment opportunities	15%
	4. employment news	5%
	5. employments	5%
	6. employment of working	5%
	7. employment job	10%

The SL word veelaikkaaka literally means 'for employment' and contextually means 'employment opportunity.' The translational equivalents selected by the students reflect this ambivalent nature of the SL form. The alternant employment job is a wrong coinage.

6.4.2.24. Analysis of table 24

TABLE 24

SL UNITS	TL UNITS	FREQUENCY
viiTukaL vaaTakaikku viTuvataip paRRiyum	1. about renting the houses	5%
	2.house for rent	10%
	3. about house rent	5%

The first alternant is an appropriate equivalent. The other alternants used by the student translators can be as translational equivalents, but they heavily depend on the sentential frame selected by them to convey the SL meaning.

6.4.2.25. Analysis of table 25

TABLE 25

SL UNITS	TL UNITS	FREQUENCY
rucikaramaana ndikazhccikaL	1. interesting programmes	5%
	2.sweety programmes	5%
	3. tasty programmes	5%
	4. sweet programmes	5%
	5. famous functions	5%
	6. interesting thing	5%
	7. interesting peculiar	5%
	8. tasteful activities	10%
	9. peculiar incidents	5%

As noted earlier, the student translators have selected some hyponmous forms for the superordinate term ndikazhccikaL, which means in this context 'programmes.' The alternants such as functions, activities and incidents are too specific in their

sense. This tendency of narrow translation has already been noted elsewhere. rucikaramaana has been given alternants such as interesting, sweety, tasty, sweet, famous, and tasteful, peculiar, out of which the form interesting is an appropriate one.

6.4.2.26. Analysis of table 26

SL UNITS	TL UNITS	FREQUENCY
paNakkaararkaL	1. rich people	95%
	2. royal people	5%

The first alternant is the appropriate equivalent, which has been selected by the majority of the student translators, while the second one is an inappropriate equivalent.

6.4.2.27. Analysis of table 27

TABLE 27

SL UNITS	TL UNITS	FREQUENCY
kiTaikkiRatu	1.get	10%
	2.acquire	5%
	3.got	15%
	4.gain	5%
	5.gets	5%
	6.receive	5%

Among the synonymous alternants used by the students 'get' is more appropriate than acquire. The alternant got is wrong by tense.

6.4.2.28. Analysis of table 28

TABLE 28

SL UNITS	TL UNITS	FREQUENCY
paccai kaaykaRikal	1.green vegetables	10%
	2.raw vegetables	5%
	3.vegetables	15%

Though student translators have selected the appropriate equivalent 'vegetables' for the SL noun kaaykaRikaL, they fail to select an appropriate attribute for the SL adjective paccai, which literally means 'green,' but contextually means 'fresh.' None of the student translators have selected this appropriate attribute.

6.4.2.29. Analysis of table 29

TABLE 29

SL UNITS	TL UNITS	FREQUENCY
uTalkkuL paravi	1.gets into the body	5%
	2.goes into the body	5%
	3.spreads inside our body	5%
	4.scattered inside the	5%
	5.spread to our body	5%

Among the five alternants chosen by the student translators, the first three equivalents are synonymous and are more or less appropriate. The last two are not a good translation of the SL form. The word scattered cannot be an appropriate equivalent for the SL verb form paravi. As far as the last equivalent is concerned, the preposition to does not bring out the meaning conveyed by the SL position uL, which means 'into.' The selection of scatter instead of spread either shows the sluggishness or lack of knowledge on the part of the translator while selecting the translational equivalent of the SL form.

6.4.2.30. Analysis of table30

TABLE 30

SL UNITS	TL UNITS	FREQUENCY
vevveeRu	1. different vegetables	10%
	2.different vegetable	15%
	3. different variety of vegetables	15%

The alternants chosen by the student translators for the SL phrase are synonyms. The last one contains a new word variety 'type' and the second one does not carry the plural marker.

6.4.2.31. Analysis of table 31

TABLE 31

SL UNITS	TL UNITS	FREQUENCY
vevveeRu aLavil	1. different quanitity	5%
	2.different amount of	5%
	3. different level	5%
	4. various quantity of	5%
	5.different quantities	20%
	6.different ways	5%
	7.different kinds	5%
	8.different values	5%
	9.different stuffs	5%

Most of the student translators have rightly chosen the translational equivalent 'different' for the SL attribute vevveeRu. But they are not concurrent in the selection of the equivalent for the SL noun 'aLavu', which means 'quantity' in this context. They have chosen forms such as 'quantity, amount, level, quantities, ways, kinds, values and stuffs'. But 'stuffs' is the only

appropriate equivalent in this context. The multiplicity in the selection of translational equivalents can be attributed either to the polysemous nature of the SL word aLavu or to the polysemous nature of the SL sentence or phrase in which aLavu forms a part.

6.4.2.32. Analysis of table 32

TABLE 32

SL UNITS	TL UNITS	FREQUENCY
celavaippaRRi	1.about expenses	10%
	2.about expense	5%
	3.amount of expenses	5%
	4.of expenditure	5%
	5.about spending money	5%
	6.problems of money	5%
	7.expensive charge	5%
	8.about he money spent	5%

Most of the translators are correct in choosing the appropriate preposition for the SL post position paRRi in this context. And also, most of them have rightly chosen the equivalent expense or its synonymous form expenditure for the SL celavu. The last three alternants are not appropriate equivalents, which again show the concerned translators' sluggishness in translation or lack of skill in translation.

6.4.2.33. Analysis of table 33

TABLE 33

SL UNITS	TL UNITS	FREQUENCY
veekavaippatanaal	1.by cooking	5%
	2.by boiling	20%
	3.if .. boil	15%
	4.heating	5%
	5.while heating	5%
	6.from boiling	10%
	7.when boiled	5%
	8.when …. boil	5%
	9.because of boiling	5%

6.4.2.34. Analysis of table 34

TABLE 34

SL UNITS	TL UNITS	FREQUENCY
vaiTTamin cattu azhivatillai	1. does not destroy	5%
	2. does not destroys	5%
	3. did not destroy	5%
	4. do not loss its energy	5%
	5. not destroying	5%
	6. could not be destroyed	5%
	7. is not destroyed	5%
	8. not reduced	5%
	9. not spoiled	5%
	10. not lowered	5%

The appropriate literal translation of the SL unit is 'vitamin will not be destroyed'. None of the translators have given this appropriate equivalent. For Tamil azhivatillai, which is an intransitive verb, the translators have made use of the verb destroy, which is a transitive verb. So the appropriate equivalent for Tamil verbal form in English should be in passive form. None of the translators have made use of this appropriate passive form for the intransitive Tamil verbal form.

6.4.2.35. Analysis of table 35

TABLE 35

SL UNITS	TL UNITS	FREQUENCY	
kuzhandtaikaLin rucikku takkapaTi	1. according to the children's taste		
	2. according to the taste of the children		
	3. accprdomg to the taste		
	4. to the taste of children		
	5. according to their taste		
	6. different taste		

The first alternant is more appropriate to other alternants. Most of the translators have rightly transferred the post position 'takkapaTi', according to and also the abstract noun 'ruci' as taste. The possessive meaning is transferred by some by making use of the possessive 'aposstrophe' and some by making use of the preposition 'of'. The noun kuzhandtaikaL, which is inflected for the plural is rendered mostly as a plural form (i.e.children) by most of the translators though a few have preferred to make use of the singular form child.

6.4.2.36. Analysis of table 36

TABLE 36

SL UNITS	TL UNITS	FREQUENCY
kaaykaRikaL kiTaikkum kaalattil	1. during the times in which vegetables are available	5%
	2. during vegetable available days	20%
	3. when there is more available of vegetables	5%
	4. during the available seasons	5%
	5. during the available days	5%
	6. during cheaper days	5%
	7. whenever vegetables are sufficient	5%
	8. when we get it in large amount	15%

Many translators have adopted literary or word-for-word translation and so the translational equivalents look odd. For example, the second alternant is a kind of word-to-word translational of the SL phrase into TL equivalent. The first alternant is a tolerable translation of SL phrases. The problem with most of the translators is that they do not know how to transfer a noun phrase which contains a relative clause in Tamil into English, which does not form a relative clause by an inflection in the verb; English does so rather by making use of a relative pronoun.

6.4.2.37. Analysis of table 37

TABLE 37

SL UNITS	TL UNITS	FREQUENCY
k a a y k R i k a L kiTaikkaata kaalattil	1. during the times in which the vegetables are unavailable	5%
	2. when the vegetables are not vailable	5%
	3. during unavailable seasons	15%
	4. during unavailable days	10%
	5. when it is not available	5%
	6. but in non available days	5%
	7. when there is not available	5%
	8. when there is not available of vegetables	5%
	9. when we don't get it	5%

The comments given for the above Table can be given for this table also, as here, the major problem faced by the translators is to render the NP, which contains a relative clause into English.

6.4.2.38. Analysis of table 38

TABLE 37

SL UNITS	TL UNITS	FREQUENCY
ataiviTa kuRaivu	1. it is lesser than	5%
	2. it is less than	5%
	3. it is low than	5%
	5. it is very low than	5%
	6. it was very low	5%
	7. we get it in low cost	5%
	8. it is received in lower amount	10%
	9. it is very cheap	5%
	9.because of boiling	5%

The SL unit occurs in the following sentence of the data: aanaal kiraamangkaLil ataiviTa kuRaivu 'but it is less in villages.' The previous sentence is vaiTTamin 'ee'yin vilai nakarangkaLil iraNTu ruupaay. Here in this context, a comparison is made between the cost of 'vitamin A' between town and village. That is why some of the translators have made use of the comparative operator than in the translation. It is to be noticed that some of the translators have not made use of the appropriate form of the comparative adjective. Some have used a generalized equivalent cheap.

6.4.2.39. Analysis of table 39

SL UNITS	TL UNITS	FREQUENCY
ataik kuTalil veeNTiya aLavu	1.they can store the maximum amount in the intestine	5%
	2. we can store in intestine	5%
	3. they can be stored in intestine	10%
	4. they store in intestine	5%
	5. store more to the intestine	5%
	6. they can be stored in the stomach	5%
	7. the stored food	5%
	8.when …. boil	5%
	9.because of boiling	5%

Some of the translators have made use of stomach instead of intestine for the TL word kuTal 'intestine.' The SL atai 'it (acc.)' has been rendered wrongly as they by some of the translators. The phrase veeNTiya aLavu 'sufficient quantity' is not properly translated into the TL by the translators and most of them have omitted giving an equivalent for the phrase veeNTiya aLavu.

6.4.2.40. Analysis of table 40

TABLE 40

SL UNITS	TL UNITS	FREQUENCY
kuzhandtaiyin uTal ndalam kunRaamal irukkum	1. child's health will not be affected	10%
	2. children health is also maintained	10%
	3. childrens health is also well maintained	5%
	4. the health of children are also maintained	5%
	5. children can live without health suffering	5%
	6. children would be safe of healthy	5%
	7. child's body are not affected	5%
	8. without health suffering	5%
	9. the children's health did not spoil the health	5%
	10. child's health was so well	5%

The word kuzhandtai is given two alternants, a singular form (child) and a plural form (children) in TL, ndalam is rightly transferred by many as health though some have rendered it as body. The negative verbal form kunRaamal 'without being reduced or affected' is given a positive equivalent maintained in TL by some. Some of the translators have made odd translation by resorting to literary translation or word-for-word translation.

6.4.2.41. Analysis of table 41

TABLE 41

SL UNITS	TL UNITS	FREQUENCY
vaiTTamin kuRaivai	1. it equalizes the deficiency of vitamins	5%
	2. we can compensate	5%
	3. the vitamin in the body can be balanced	5%
	4. it is maintained	15%
	5. it will be maintained	15%
	6. it is balanced	15%

The phrase occurs in the following SL sentence kaaykaRikaLndiRaiya kiTaikkum kaalattilcaappiTakoTuttaal, avai kiTaikkaata kaalattil vaiTTamin kuRaivai iiTu ceyya muiTikiRatu 'if vegetables are given (to the children) during the seasons in which the vegetables are available in plenty, the deficiency of the vitamins can be compensated during unavailable seasons'. None of the translators have captured the SL meaning properly. Here again, the translators find it difficult to transfer the relative clause in Tamil into English.

7.4.2.42. Analysis of table 42

TABLE 42

SL UNITS	TL UNITS	FREQUENCY
kooTaikkaanal ingkilaanditin ciitoosha na ndilaiyai ottatu enRu collappaTkiRatu	1. the weather of kodai is like the weather of England	5%
	2. the temperature of kodai is equal to the temperature of England	5%
	3. the temperature of kodai is equal to the temperature rate of England	5%
	4. The temperature of kodai is like that of England	5%
	5. Climate is as equal as England's climate	5%
	6. climate is same about as in England	5%
	7. Kodaikkanal climate was same to the England's climate	5%
	8. Kodai's climate is compared to England's climate	5%
	9. Kodaikanal weather is compare to the	5%

The more or less appropriate translation of the SL sentence could be 'it is said that the climate of Kodaikanal is similar to England's Climate.' But, none of the translators have captured

the complementation in the SL sentence while rendering it into English. The SL word 'ottatu' is given the following alternants by the translators: like, equal to, like that of, as equal as same about as, same to, compare to. The comparative phrase is not appropriately captured by the translators.

6.4.2.43. Analysis of table 43

TABLE 43

SL UNITS	TL UNITS	FREQUENCY
pakal ndeeratil utakamaNTalattai pool veppam	1. During morning time in Ooty, there is in no such hot like Ooty	5%
	2. It is not hot as uthagamandalam	15%
	3. It is not heat as udhagamandalam	5%
	4. In Ooty, the day time is very hot and the night is very chill	5%
	5. In kodai is opposite there is no hot in day time there is no chill	5%
	6. There was no hot in day time varying with Udhagamandalam	5%

Here also the student translators have not captured the comparative phrase properly. The phrase poolaveppamiruppatillai containing the comparative operator poola in SL is given the following equivalents by the translators: there is no such hot like, is not hot as, is not heat as, is no such hot, is very hot, is no hot and was no hot.

6.4.2.44. Analysis of table 44

TABLE 44

SL UNITS	TL UNITS	FREQUENCY
i r a v u k a l i l utakamaNTalattai pool atika pool atika kuLirum illai	1. During night time there is no such cold like Ooty	5%
	2. There was no such cold like udagamandalam	5%
	3. It is not cool in night as in Udhagamandalam	5%
	4. The cold is not like cold in Ooty	5%
	5. It will not be cold at night time	5%
	6. It is not like cold	5%
	7. There is not cool as Ooty	5%
	8. It is not very chill like Ooty	5%
	9. not cold like Ooty	5%
	10. It is not so cool	5%

Here also the student translators have not captured the comparative phrase properly in their translation.

6.4.2.45. Analysis of table 45

TABLE 45

SL UNITS	TL UNITS	FREQUENCY
i r a v u k a L i l utakamaNTalattai pool atika kuLirum illai	1.The natural scenes of kodai is like that of England	5%
	2. Kodai natural scenes are like England	5%
	3.Kodai natural scenes are like that of England	5%
	4. Natural scene is the nearly same about the England	5%
	5.Kodai is compared to England because of the natural scenes in England-likewise Kodaikkanal	5%
	6. Kodai natural scenery is compared to England	5%

Here also, as we have seen in the earlier instances, the comparative statement is not rendered properly from SL into TL.

6.4.2.46. Analysis of table 46

TABLE 46

SL UNITS	TL UNITS	FREQUENCY
pirayaaNa vacatikaL atikamaay iruppataal	1. Due to much transport facilities	5%
	2. There are more transport facilities	5%
	3. Due to proper transport facilities	5%
	4. Travelling facilities is large	5%
	5. Lots of transport facilities	5%
	6. There is more safe to travel	5%

The alternants chosen for the SL phrase again reflect that the student translators find it challenging to transfer the SL meaning into TL when there is complementation involving the conditional clause. The translators have chosen two alternants, transport facilities and travelling facilities for SL pirayaaNA vacati 'facilities for travel'; the second one is more appropriate than the latter. For the adverbial atikamaaka 'more', the translators have chosen alternants such as much. More, proper, large, lots, very, and here again, some of the translators miserably fail in selecting an appropriate equivalent for the SL atikamaaka.

6.4.2.47. Analysis of table 47

TABLE 47

SL UNITS	TL UNITS	FREQUENCY
inRaiya ulakil ceytittaaLkaL mukkiyamaana iTam peRRuLLana	1. It plays an important role in today's world	5%
	2. It plays an important in nowadays	5%
	3. In today's world Newspaper has taken an important place	5%
	4. It has taken as a prominent place in today's world	5%
	5. Newspaper is a mass media in today's world	5%

The SL inRaiyaulakil is given two equivalents by the student translators: in today's world and in nowadays. Among them, the first one is better than the second one. The form mukkiyamaanaiTam is given at least three equivalents: important role, important place, and prominent place. The verb form peRRuLLana 'received' is not properly transferred by the students translators.

6.4.2.48. Analysis of table 48

TABLE 48

SL UNITS	TL UNITS	FREQUENCY
palveeRu teecattiya makkaLiTaiyee nderungkiya toTarpu eeRpaTutci ceytitaaLkaL mikka utavi aLikkinRana	1. It helps to bring a close relationship among the people of other nations	5%
	2. we can compensate	5%
	2. It helps to make close relationship between different country people	5%
	4. it is maintained	15%
	3. It brings an close relationship between different nations of people	10%
	4. Newspaper had made a close relationship with closer country people	5%

Many students have succeeded in bringing out the meaning of the SL sentence. The SL word nderungkiyatoTarpu has been transferred into English by choosing the appropriate equivalent close relationship by a good percentage of the student translators. The SL phrase palveeRu teecattiya makkaLiTaiyee 'among people of different nations' has not been rendered properly into English. Similarly, the predicative phrase mikka utavi aLikkinRana is not properly transferred by many students.

6.4.2.49. Analysis of table 49

TABLE 49

SL UNITS	TL UNITS	FREQUENCY
m a k k a T c a b a i ndaTavaTikkai	1. parliament actions	5%
	2. parliament reactions	5%
	3. parliament activities	5%
	4. parliament problems	5%
	5. parliament Loksabha news	5%
	6. parliament news	10%
	7. loksabha news	5%
	8. news of the parliament	5%
	9. what's going on parliament	5%
	10. from news about parliament	5%
	11. news about parliament	5%
	12. parliament functions	5%

For the SL makkaTcabai ndaTavaTikkaithe translators have chosen twelve equivalents; the first one parliament actions is the most appropriate one. For the first word in the compound makkaTcabai and the translator have chosen two equivalents other is parliament and Loksabha. Both are appropriate equivalents though one is English and the other is the pan Indian form, which is accepted in the Indian context. The SL ndaTapaTikkai is given a number of equivalents: actions, reactions, activities problems, news and functions reflecting on different levels of understanding of the students.

6.4.2.50. Analysis of table 50

TABLE 50

SL UNITS	TL UNITS	FREQUENCY
Perumai	1. Specialty	5%
	2. Peculiarity	5%
	3. peculiar character	5%
	4. special	5%
	5. the important thing	5%
	6. the one important thing	10%

Among the six equivalents given in English for the Tamil perumai the first one is more appropriate than the others, which of course, is chosen by more members than the choosers of the other alternants. The inappropriate selection of translation equivalents reflect the inefficiency on the part of the translators in selecting the TL equivalent for SL unit.

6.4.2.51. Analysis of table 51

TABLE 40

SL UNITS	TL UNITS	FREQUENCY
ikkaraNattaal	1.due to this reason	15%
	2.because of this reason	10%
	3. so far these reasons	5%
	4. for this reasons	5%
	5. this reason	5%
	6. during this reason	10%
	7. because of that	5%
	8. because of this	5%

The different alternants used by the translators again reflect their proficiency or deficiency in choosing correct translational equivalent for the SL ikkaaraNattaal. The first and second could be contextually relevant. The last alternant because of this avoids specification. All these are already noted trends in transferring Tamil into English.

6.4.2.52. General inference based on the analysis

The following inferences are made from the analysis of the data.

1. There is a general tendency among the student translators to resort to literal translation.
2. There is a tendency among some translators to avoid giving equivalent to forms, which they do not know.
3. It should also be noted that some of the student translators avoid giving equivalents for attributes to nouns, verbs, or predicate.
4. Some give general terms for a specific term and some give specific terms for a general term.
5. There is a tendency among some translators to give over information or under information, that is they may resort to over translation or under translation.
6. Some have resorted to word to word translation, some have attempted to bring out only the central meaning and some have gone for over simplification of the statement given in SL.
7. Some of the translators have chosen wrong tense inflections.

6.5. Inference from the case study

The case study discussed in the preceding chapter reveals to us the difficulties encountered by the student community in translating English text into Tamil. The discussions and interviews with the students and teachers spotlight the areas which have to be given serious thought if the school curriculum aims to develop translation as a skill among the student community.

6.5.1. Arguments against Translation Activity in Class Room

The translation has been looked down by the teachers' community due to the following reasons:

1. Translation is not a communicative activity because it involves no oral interaction.
2. It is text bound and confined to only two skills: reading and writing.
3. It is not suitable for classroom work as the student must do the writing on their own.
4. It is also time consuming and wasteful.
5. It is associated with different languages, with literary or scientific texts.
6. It is not suitable to the general needs of the language learner.
7. The widespread use of literary-type texts for translation is a wasteful activity.
8. It is a tedious activity. It is a lone and pointless struggle between student and text.

6.5.2. Arguments in Favour of Translation as a Class Room Activity

Though the arguments against translation seem to be partially true, they cannot be taken for granted as they reveal negative students towards translation due to some misconception about the practice of translation. The following could be listed as arguments in favour of translation.

1. If the translation is introduced, purposefully and imaginatively, into the language learining programme it can be used as a tool for the development of language skills.
2. Translation helps to understand better the influence of one language on the other and to correct errors of habit that creep in unnoticed. As translation involves contrast, it enables us to explore the potential, i.e., the strength and weakness of the first and the second language.
3. Translation is a natural and necessary activity than many of the fashionable activities invented for language learners.
4. Language competence is a two-way, not a one-way system. One needs to communicate both ways: into and from the foreign language. Textbooks, understandably, place great emphasis on competence in the foreign language. But little guidance is given on how to communicate back into the mother tongue, as many professionals need to do in their daily work. Translation is ideally suited for practicing this vital skill.
5. The proper material of translation is authentic, not made-up of language. As the material is authentic and

wide-ranging in scope, the learner is being brought into touch with the whole language and not just those parts isolated by the textbook. This increases the student's power and range of expression.

6. Translation helps to develop the three qualities essential for language learning, such as accuracy, clarity, and flexibility.
7. It trains the learner to search for the most appropriate words to convey what is meant.
8. The freedom and constraint involved in translation allow the students to contribute their own thoughts to a discussion, which has a clear focus on the text.
9. Translation will always be needed. Only translation makes it possible the international decorums like Submit Tals, Film Festivals, Nobel prize Awards, Olympic Games, etc. It also helps in the advancement in medicine, science, or engineering. Only through translation, we come to know about the renowned works such as Hamlet, War and peace, etc.

6.5.3.The Need for Translation as Class Room Activity

The case study clearly shows the need for translation as a classroom activity. Translation is a process of conveying messages across linguistic and cultural barriers. It is an eminently communicative activity, and its use could well be considered in a wider range of teaching situations. For the past two decades or more, translation has been generally out of favour with the language teaching community. But this ancient craft had been right at the heart of language learning. Indeed almost all learning has developed out of what were originally schools of translation.

For language practice and improvement, translation is largely ignored as a valid activity and even where it is still retained, it tends to be used not for language teaching, but testing. Unfortunately translation had gradually become fossilized, and it became less and less associated with the excitement of new discoveries and more with the medium of book learning. It has degenerated into a pointless routine exercise, a chore, a do a punishment. So, it is high time that one has to evaluate this classroom activity and find ways to promote this language skill. Allan Duff (1989) has prepared a resource book for teachers to help students in translation. His observations are worthy of being discussed here.

6.6. Making Translation as a Purposeful and Useful Activity in Class Room

Here we are going to explore the ways by which translation practice can be effectively given in the classroom, which will enable the students to develop their skills in translation and thereby their expertise in the second language (in this context English).

The aim of translation in the classroom is to provide the teacher with the source material, which reflects most of the characteristic features of the language. It also gives students practice in translating a variety of styles and registers, which provides a basis for writing and discussions. It is suitable for use with the many different translation techniques suggested. 5.3.1.

6.6.1. Present State of Art of Translation in School

The students of language are often required to translate, but they are rarely given Textbooks and examination papers toss at them questions like “Translate the following into English or

Tamil," but the sentences are often made up, or the texts are chosen specifically for their language traps. This is an abuse of translation. There is no point in merely handing out texts to the students with the instruction "Translate." This is a random approach that serves little purpose.

Practice in translation does not mean setting written assignments to be returned to the students with the errors marked in red. It means, rather, giving the students regular opportunities to compare and discuss the work with others, and to respond to suggestions.

Students are often asked to translate without being given an introduction to the kind of material they will be working on. As a result, they are not mentally prepared for the activity. This is a weakness that has to be avoided.

6.6.2. Ways to Improve the Present State of Translation Practice in Class Room

6.6.2.1. The quality of the materials to be given for translation

The following points will ensure the quality of materials to be given for translation to the students:

1. The material given for translation must be directly relevant to the study of English and, in particular, to language practice through the medium of translation form English.
2. The material should reflect those aspects of English, which are most characteristic of the language and also challenging to translate.
3. The material should represent customary usage in both written and spoken language.

4. It should cover the full range of styles and registers.
5. It should be general rather than specialized in content.
6. It should be easy to understand, even out of context.
7. It should be interesting and possible to translate.
8. Depending on the students' needs, and on the syllabus, the teacher can select material to illustrate a particular aspect of the language and structure with which the students have difficulty in English.

6.6.2.2. Making better use of the Time Given for Translation

It has been often criticized that translation practice is time-consuming and so is wasteful. In order to avoid this negative point in translation, the following principles to be adopted in the classroom meant for translation:

1. All students should be equally involved in the task and nobody should be allowed to be hanging around.
2. The activities should involve as much oral translation as possible.
3. The writing can often be done in the form of notes.
4. The material itself should preferably be short and varied.
5. Time limits should be set, wherever necessary, in order to prevent the students from getting stuck and to ensure that sufficient time is left for discussion.
6. The student should not be hurried or encouraged to make hasty decisions.

6.6.2.3. Guidelines for Class Room Translation

Following are the guidelines for the teachers to help the students to evaluate their own work and thereby improving their translation skills.

1. The translation should accurately reflect the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally, part of the meaning can be transposed.
2. The ordering of the words and the ideas in the translation should match the original as closely as possible. Still, the differences in the language structure often require changes in the form and the order of words.
3. Languages often differ significantly in their levels of formality in a given context. To resolve these differences, the translator must distinguish between formal or fixed expressions and personal expressions, in which the writer or speaker sets the tone.
4. One of the most frequent criticisms of translation is that it does not sound natural. This is because the translators' thoughts and choice of words are too firmly moulded by the original text. A good way of shaking off the source language influence is to set the text aside and translate a few sentences aloud, form memory. This will suggest natural patterns of thought in the first language, which may not come to mind when the eye is fixed on the second language text.
5. The translators should not change the style of the original, but if the text is sloppily written or full of tedious repetitions, the translators may, for the reader’s sake, correct the defects.

6. Idiomatic expressions are notoriously untranslatable. These include similes, metaphors, proverbs and sayings, jargon, slang, and colloquialisms and phrasal verbs. If the idiom does not work in the first language, do not force it into the translation.

7. Some of the weaker students may need help in understanding the English. This is best given indirectly, not by translating for the students but by listening to their translations and pointing out any features of the English that have not come through.

The second language syllabus should give importance to the development of translation as a skill. There must be exercises in the second language textbook itself for developing translational skills. Guidelines should be given to the students to transfer the message in English into Tamil and vice versa with accuracy, clarity and flexibility. Awareness must be developed among the student community that translation is a challenging activity and that they can contribute effectively in this field of study.

6.7. Summary and conclusion

The present study, as indicated already, is aimed at exploring the possibility of promoting translation as a skill in second language learning and teaching. Translation was considered as a weak technique among language teaching techniques. It was branded as uncommunicative, boring, pointless, difficult, and irrelevant.It suffered from too close an association with grammar. It was pushed into the methodological lumber room along with its other traditional associates such as literature, dictation, vocabulary, reading aloud, etc. Only recently there has been a resurgence of interest in traditional practices such as translation

as the communicative movement has begun to run short for ideas. It is understood that translation can be manipulated in the learning of a second language and skill in translation is a welcome thing in language proficiency.

The present study is taken up English as the second language and Tamil as the first language. To accomplish the aim of the study, the principles and practice involved in translation have been explored by focusing more on some important theories of translation, their types, and the intricacies involved in translation in general.

A detailed study has been made about the place of translation in second language teaching. A case study has been made to evaluate the translation skill of the students of higher Secondary School. It has been found that the students lack their translation skills in certain areas. The difficulty in

APPENDIX - 1

Questionnaire

Social and linguistic profile of the informant

1.	Name	:	
2.	Age		:
3.	Sex		:
4.	Citizenship	:	
5.	Education		:
6.	Nativity		:
7.	Place of Birth	:	
8.	Mother tongue	:	
9.	How many languages do you know?		:
10.	What are they?		:
11.	What is your second language?	:	

12. Proficiency in mother tongue : a.understand
: b.speak
: c.read
: d.write

13. Marks obtained : a.In mother tongue:
:b. In second tongue

14. Proficiency in second language
: a.understand
: b.speak
: c.read
: d.write

APPENDIX – 2

Passages given for Translation

Translate the following passages in to Tamil

Passage 1:

Then one day, about a week later, he didn't come to the Library. Miss Crail was delighted; by half-past eleven, she had told her mother, and on returning from lunch, she stood in front of the archaeology shelves where he had been working since he comes. She stared with theatrical concentration at the rows of books, and Liz knows she was pretending to work whether Leamas had stolen anything.

Liz entirely ignored her for the rest of the day, failed to reply when she addressed her. When the evening came, she walked home and cried herself to sleep.

The next morning, she had forgotten to make sandwiches for herself that day. So, she decided to take a bus and go to the

A.B.C. She felt sick and empty but not hungry.

Should she go and find him? She had promised to tell her; Should go and find him?

She hailed a taxi and gave his address. She made her way up the dingy staircase and pressed the bell of the door. The bell seemed to be broken; she heard nothing. There were three bottles of milk on the mat and a letter from the electricity company. She hesitated a moment, then banged on the door, and she heard the faint groan of a man.

Passage 2:

9 singleton drive,
Hallam green,
Surrey.
15 March 1977

Dear Miss. Nielsen,

Thank you for your inquiry about the au pair post. First, let me give you an idea of the kind of work you would have to do.

A woman comes in three mornings a week to clean the house, so you would not have to do very much in the way of housework –perhaps a little tidying up and washing up, particularly at weekends. Your main job would be to look after my children, John aged seven and James aged four.

At the moment I am working out of town and can't meet them when they finish school. My husband takes them every morning. John to the local primary school and James to a nursery nearby, you would have to fetch them at 12.45 and 3.30- make their meals and look after them until I get home at about five o'clock.

We live in a modern five bedroomed house, and the room you would have is large and comfortably furnished there are two bathrooms, a well-equipped kitchen and full central heating. We are not far from the town center and there is an excellent bus service –the bus stop is just a stone throw away. You would have plenty of free time and a generous allowance on top board and lodging. I feel you would be happy and I hope you will decide to come.

I look forward to hearing from you ver soon.

Your's sincerely
Jarvis

The train was full. The shopkeeper wanted to sit down, but he was again unable to find a place. He stood up for some time. Then he put his hand to his head and began to look unhappy.

"Are you ill?" said a man who was sitting down.

"Just a little, "said the shopkeeper quietly.

The man stood up.

"Take my place, "he said kindly.

The shopkeeper sat down.

"You are very good," he said.

"Thank you very much." He sat with his head back, and his eyes were shut. But he was not ill at all.

The man who gave him his place was tired, but he stood up all the way to the end of the journey.

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Chapter 7

Translation of Poetry

7.1. Introduction

Translating literary works is, perhaps, always more complicated than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work emphasizes the beauty of the words (diction), figurative language, metaphors, etc. Whereas the expressive functions put forwards the writer's thought (or process of thought), emotion, etc. The translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something distinct compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative languages like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry and the eight-stage procedure to translate a poem.

Poetry is notorious for its quality of untranslatability. Some are of the view that poetry has the inherent quality of being lost when translated and some others think that poetry is often

amenable to translation. It can be stated that some poems, by their very nature, have an in-built resistance to translation. It is fairly apparent that such poems cannot be rendered into any other language. In some cases, the difficulty may be posed by the strong rhyme and rhythm in the poem. A strictly personal or language-based poem allows no translation and often requires no translation. Where there is a transcending element, where poetry tries to heighten our perception of experiences both essential and trivial, there is scope for translation. But even the translation of such poems can create any number of problems for the translator.

Though no known language is without poetry and though the conventions governing the language of poetry are likewise familiar to the speakers of all the languages, it is quite difficult to reproduce any of these peculiarities into another language.

In the source language system, phenomena such as alliteration, rhyme, metre, etc. may have a particular value position. As language systems differ from one another very widely, it cannot be said that if poetic features are reproduced superficially in an identical manner in two languages, their value position will be similar. In a vast majority of cases, it may become a totally different phenomenon.

The translation of metaphors, proverbs, idioms and phrases also poses problems to translators as the equivalents are difficult to find. The customs and conventions expressed in language differ from those in another language and so the element of culture and convention expressed in poetry is often a significant impediment in translation.

7.2. Language of poetry

It is difficult to list the characteristics of poetry and so the language of poetry is challenging to explain. One can simply say that poetry is different from prose. The language of

poetry is highly imaginative. It may be emotionally packed. The words used are mostly metaphorical. It is usually strewed with metaphors and similes. Idiomatic usages are used more compared to prose. Unlike prose, poetry does not adhere to the syntactic patterns dictated by the grammatical rules. Interpreting meaning by immediate constituents may not be possible in the case of poetry. The interpretation of the meaning of words or phrases goes beyond dictionaries. Ordinary language refers to the words and phrases we use in our everyday lives. It is straightforward, it generally does not utilize sophisticated vocabulary, and it is meant to be easily understood. If you ever hear someone asking you to say something in 'layman's terms,' you are being asked to say something in a way the common person could understand. In other words, you are being asked to use ordinary language. Other common language styles are modifications of everyday language. Poetic language, for example, refers to a more artistic form of everyday language. While the goal of using everyday language is simply to communicate a message, the goal of using poetic language is to convey a deeper meaning, feeling, or image to one's audience. It purposefully includes imagery and figurative language to create this effect.

We tend to use ordinary language in daily conversation. It can also be used when an author uses a direct or informative style of writing. Newspapers articles, business reports, driving directions and school essays tend to use ordinary language that the audience can clearly understand. As one can probably guess, poetic language is often found in poems and songs. However, try to avoid the mindset that poetic language can only be used in poetry and that ordinary language is limited to prose. Some of the best prose is a mix of everyday and poetic language. Since poetic language is used to create a more profound impact in the audience, one can find poetic language in works that are meant to leave an impression: fictional writing, greeting cards, speeches, eulogies, and persuasive essays.

Rhyming is one of the characteristic features of poetry. The poem that rhymes makes it easy and more enjoyable. Rhyme makes a poem more musical.

The woods are lovely dark and deep

But I have promises to keep.

The poem is a series of word pictures. We see them with our imagination instead of our eyes and we call these images. The poem has a theme. It has a tone set to express the theme emotionally. The primary emotion in the poem is called mood,—the moods percolates through the poem like a fluid. The atmosphere of the poem is linked to the setting of the poem. It is the selection of words and phrases which keeps away poem from prose. The words and phrases selected by a poet are constrained or controlled by the following means: alliteration, simile, metaphor, personification, onomatopoeia, assonance and repetition. When a lot of words in a poem start with the same letter, it is called alliteration. This gives the line a unique beat, which is called rhythm in poetry. For example: 'Sing a song of sunlight.' Simile is a special kind of image created by a poet. The poet creates a picture by comparing two things using the words 'like' or 'as.' For example: (a) 'as snug as a gun,' (b) 'ran like the wind.' Sometimes a poet creates an image by comparing two things without using the words 'like', 'as' or 'than' which is called a metaphor. For example: 'It's raining cats and dogs' where the rain is compared with cats and dogs falling from the sky. When something that is not live (inanimate object) is given human characteristics, it is called personification. For example: 'I wandered lonely as a cloud' where the cloud is described as if it is a person wandering around. When a word imitates the sound, it is describing it is called onomatopoeia. For example The snow was 'whimpering' and 'rustlin' as it fell where the verbs recreate the sound of the snow falling. When vowel (a,e,i,o,u) is repeated in a line, it is called assonance. Notice it is the vowel sound and

not just the vowel letter that creates assonance. Words that rhyme often have assonance; this makes them sound the same. For example, I know/this rose is only/an ink-and-paper rose/but see how it grows and goes/ on growing. Repetition is when words or phrases are repeated in a poem. For example: 'A miles to go before sleep, and miles to go before I sleep.'

7.3. Problems in translating poetry

The unique characteristics of poetry discussed above clearly tell us that rendering a poetic diction of a source language with its own characteristics into a poetic diction of a target language with its own characteristics is not an easy job. It is but natural that the target language translation is expected to be closer to the source language. Of course, it is a challenge thrown on the translator to carry the emotions, the invisible message of the poet and the uniqueness of the style of source language features to the target language as such. The following issues may arise while resorting to translate poetry.

It is often argued that the translator should try to be as closer to the original as he/she can. An author has to choose the form and the structure of the poem deliberately as an inseparable part of the overall message that should be transferred and sensed by the readers. Thus for instance sonnet (a poem of fourteen lines using any of a number of formal rhyme schemes, in English typically having ten syllables per line) cannot turn into a villanelle (a pastoral or lyrical poem of nineteen lines, with only two rhymes, throughout, and some lines repeated; five three-line tercets and a final four-line quatrain), or an elegy (a poem of serious reflection, typically a lament for the dead) into an ode (devoted to the praise or celebration). Types of poetry are also consequential. It is necessary for the translator to understand whether he/she deals with a narrative or lyric poetry as the difference between them is enormous. Narrative poems stress story and action, and lyric

poems stress emotion and song.

The second matter to discuss is the shape of a poem. A pictogram is visually concrete and has a special shape. "The Mouse's Tale" is a shaped poem by Lewis Carroll, which appears in his novel Alice's Adventures in Wonderland. Though no formal title for the poem is given in the text, the chapter title refers to "A Long Tale," and the Mouse introduces it by saying, "Mine is a long and sad tale!" As well as the contribution of typography to illustrate the intended pun in this title, artists later made the intention clear as well. Translators of the story also encountered difficulty in conveying the meaning there, part of which was not recognized until well over a century later. The poem works as a pictogram or concrete poem, in that its actual shape mimics an aspect of its subject matter. A tale told by a mouse is reproduced in the form of a mouse's tail. The shape of poetry is also in its stanzas. One can question the translator's liberty to invert the stanzaic form of a poem during the translation. One may advise that it is better to translate a couplet (a pair of linked verses) into a couplet, a tercet (three successive lines bound by rhyme) into a tercet, a quatrain (a stanza of four lines) into a quatrain, a quintain (a five-line stanza) into a quintain, and a sestet (a six-line stanza) into a sestet and so on. A translator may wonder whether to keep the couplet (a pair of successive lines of verse, typically rhyming and of the same length) pattern of Thirukural or not; the derivative nature of Thirukural couplet may need more lines to make the lines understood by the target readers.

The third range of problems that occur while translating poetry is the nuances of the word's meaning. The translator can be confused in two ways. On the one hand, the translator can find difficulties in selecting the correct meaning from the numerous meanings of the word the author has used. On the other hand, the translator can be puzzled to choose the translation equivalent from the target language for the source language word. So the words must be under close examination of a translator. It is essential

to find out whether the word is used in its denotative, dictionary meaning or its connotative meaning. Through the effects of the words, the authors use in their poems, they make imagery. Poems include such details that trigger our memories, stimulate our feelings, and command our response. The ideas in poetry are important, but the real value of a poem consists of the words that work their magic by allowing us to approach a poem that is similar to Francis's "Catch" implies: expect to be surprised; stay on our toes; and concentrate on the delivery. This is all done by the words. Sometimes their meaning goes even far and reaches to the creation of some stylistic effects. Among them, the most typical for poetry is a metaphor. "It is a metaphor, saying one thing and meaning another, saying one thing in terms of another, the pleasure of ulteriority. Poetry is simply made of metaphor" (Robert Frost, "The Constant Symbol"). Another stylistic figures include hyperbole or exaggeration, synecdoche or using part to signify the whole, metonomy or substituting an attribute of a thing for the thing itself, personification, endowing inanimate objects or abstract concepts with animate characteristics or qualities, etc.

The problems occurring in the process of translation may be concerned with the different elements of poetry. We can learn to interpret, appreciate and translate poems by understanding their basic elements. The elements of a poem include a speaker whose voice we hear in it; its diction or selection of words, its syntax or order of those words; its imagery or details of sight, sound, taste, smell, and touch; its figurative language or nonliteral ways of expressing one thing in terms of another, such as symbol and metaphor; its sound effects, especially rhyme, assonance, and alliteration; its rhythm and meter or the pattern of accents we hear in the poem's words, phrases, lines, and sentences, and its structure or formal pattern of organization.

We would like to discuss another matter, causing a lot of problems in translating poetry, which is the grammatical difference between the languages. The syntactic rules compulsory for the

prose are not obligatory for the poems, or we could just say that the poets do not follow them strictly wherefore the translators are usually puzzled over such very creative works. Sometimes, the poets in their imaginativeness offer unusual, striking, new and surprising works, which are difficult for translation. The translator should be combinative in order to transfer this novelty, hidden sense or specific grammatical structure. To clarify the situation, we can pay attention to the second person pronoun and its usage. This transition in styles should be preserved in the target language because it carries the whole emotional and psychological world of a poet. For instance, the word "you" is sometimes difficult to translate. It can either be "¹áõ" or " ,áõù." In this case, the translator must catch the intension of the author. Of course, the grammatical shifts are possible in poetry translation because here the translator aims at transmitting more the content. So any choice of the translator to change the grammatical form can be justified until it spoils the meaning.

Poetry has always been closely related to music. It "is an art of rhythm but is not primarily an effective means of communication like music" (John Dryden, 1680). It, as well as being something that we see, is also something that we hear. "There remains even now a vibrant tradition of poetry being delivered orally or "recited,"; and even the silent reading of poetry, if properly performed, should allow the lines to register on the mind's ear." (Friedrich Schleiermacher,1813)

When we speak about the sound, the first thing to mention is rhyme, which can be defined as the matching of a final vowel or consonant sounds in two or more words. Though there are unrhymed poems, they give in the point of view of their sound value. Robert Frost, who wrote traditional rhymed styles, growled that writing without rhyme is like "playing tennis with the net down." It is a little strict because many rhymed lines look and sound better in an unrhymed shape. In fact, the sound is anything connected with sound cultivation including

rhyme, rhythm, which refers to the regular recurrence of the accent or stress in a poem, assonance or the repetition of vowel sounds, onomatopoeia, which implies that the word is made up to describe the sound, alliteration or the repetition of the same sounding letters, etc. A translator must try to maintain them in the translation. As Newmark (1981: 67) states, "In a significant text, semantic truth is cardinal [meaning is not more or less important, it is important!], whilst of the three aesthetic factors, sound (e.g., alliteration or rhyme) is likely to recede in importance -- rhyme is perhaps the most likely factor to 'give' -- rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so." In short, if the translation is faced with the condition where he should sacrifice one of the three factors, structure, metaphor, and sound, he should sacrifice the sound. On the other hand, the translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor.

In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does the unit-to-unit translation. The translation unit may range from word to larger units such as phrases or clauses. He applies 'transference procedure' if he converts the SL word directly into TL word by adjusting the alphabets (writing system) only. The result is 'loan word.' When he does not only adjust the alphabets but also adjust it into the normal pronunciation of TL word, he applies naturalization.

In addition, the translator may find the culturally equivalent word of the SL or, if he cannot find one, neutralize or generalize the SL word to result 'functional equivalents.' When he modifies

the SL word with a description of form in the TL, the result is description equivalent. Sometimes a translator provides a generic or general or superordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy.

In the componential analysis procedure, the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or -more translation. Moreover, a translator sometimes adds some information, whether he puts it in a bracket or other clause or even footnote, or also deletes unnecessary SL words in the translation to smooth the result for the reader. These different procedures may be used at the same time. Such a procedure is called couplets. (For further discussion and examples of the procedures, see Said (1994: 25 - 28) and compare it with Newmark (1981: 30-32)).

The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedures.

The global context is also important. It includes the system of conditions under which the author has written, to whom the poem is directed or dedicated, and makes the author's psychological situation explicit for the translator. If the poem contains a hidden irony towards somebody, then a translation must have it as well. But this, of course, depends on the content of its value.

Summarizing all these problems, which are just a small part of the obstacles that the translators should overcome, we realize how hard and difficult is the process of translation and how gifted, creative and knowledgeable the translator should be.

And he should have the same inspiration as the author has had when writing. As Plato states, "the poet is the light and

whinged holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the reason is no longer in him…" (Roman Jakobson, 1969). The translator of a poem must equate the author, the artist and be inspirated from the poem. There are lots of translations of poetry that are not successful. The reason is: "nobody else can make alive for you; nor can you be alive for anybody else. There is the artist's responsibility and the awful responsibility on earth. If you can take it, take it- and be. If you can't, cheer up and go about other people's business…" (e.e. cummings "Six Nonlectures" on the responsibility of art).

7.4. Methods of translating poetry

In general, there are a lot of methods in translating a text, but not all of them are appropriate to use in translating a poem. Andre Lafevere (in Bassnett-McGuire, 1980: 81-82) noted seven methods adopted by English translators in translating Catullus's poems: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation.

Phonemic translation attempts to recreate the sounds of the source language (SL) in the target language (TL). And at the same time, the translator tries to transfer the meaning. According to Lafevere, in general, the result sounds awkward and sometimes leaves some parts of the original meaning behind.

The literal translation means word-for-word translation. This method will not be able to transfer the original meaning; while the phrase and sentence structures tend to fall by the wayside in the TL.

The metrical translation emphasizes the reproduction of the original meter into the TL. And because each language has its own specific stressing and pronunciation system, this method will result in the inappropriate translation in terms of meaning

and structure.

Verse-to-prose translation also has some weaknesses. The outstanding weakness is the loss of the beauty of the original poem.

The next method is rhymed translation, which emphasizes the transferring of the rhyme of the original poem into the translation in TL. The result will be appropriate physically but tend to be semantically inappropriate.

The sixth method is free verse translation. With this method, the translator may be able to get the accurate equivalents in the TL with a sound literary value of the result. On the other hand, the rhyme and meter tend to be ignored. So, physically the result is different from the original, but semantically it seems the same.

The last method noted by Lafevere is interpretation. According to him, there are two types: version and imitation. A version of a poem in the TL will semantically be precisely the same with the original, but physically different. Further, an imitation is exactly a different poem, but the title, topic, and starting point are the same as the original poem.

Lafevere's explanation of the above methods seems to reemphasize Cluysenar's opinion that the weaknesses of the poetry translation methods are due to the emphasis given to one or some of the poetic components in the process of translating. The literal, metrical, and rhymed translation seem to emphasize the "form" or "poetic structure" of the poem, while the rest emphasize on the transferring of the precise meaning into the TL. It seems no methods described above will cater to the poetry translators' needs appropriately.

According to Suryawinata (in Aminuddin, 1990: 140), among several translation methods proposed by experts, the communicative and semantic translation are worth noting. The

two are even said to be the only methods that fulfill the two main aims of translation: accuracy and economy (Newmark, 1981: 22, 1988: 47).

The term communicative and semantic translation themselves are proposed by Newmark (1981: 38-56, 62-69). Communicative translation attempts to render the exact meaning of the original in such a way that the readers may not find difficulties in understanding the message of the translated text. In communicative translation, therefore, the translator can generously transfer the foreign element in the SL into the culture of the TL wherever necessary. This type of translation is best used for general argumentative and scientific texts, which are also called informative and vocative texts by Newmark.

The semantic translation, on the other hand, attempts to reproduce the precise contextual meaning of the original by taking more account of the aesthetic values and expressive component of the original poem, such as peculiar choice of words, figurative language, metaphors, sounds, etc. This type of translation is best used for imaginative literatures, which are also called expressive texts by Newmark. The writer, however, agrees with Suryawinata (in Said, 1994: 41-42), stating that a poetry translator, in fact, frequently functions as the mediator of the communication between the poet and the reader. Therefore, the translator should take the readership into account. In short, he should try to make the content and the beauty of the original poem ready for readership.

7.5. Conclusion

It is generally believed that poetry eludes translation. In the act of translation of poetry, there are way more losses than gains. Two reasons are usually offered in this regard: one, the language employed in poetry is so culturally distinct that its

exact linguistic parallel cannot be found in any other language; two, ideas and thoughts of poetry are heavily soaked in emotions and feelings, expressed through a unique yet elusive cognitive process involving distinctive, metaphoric language. Both the cognitive process and metaphoric language cannot be replicated even by the most skilled translator.

In spite of all these seemingly strong reasons, poetry has always been translated the world over. The urge to know distant lands, their inhabitants, languages and their strange, real or imaginative experiences is rather strong. The question of meeting the impossibility of translating poetry is epistemological and its answer has been tackled in sticking to the very meaning of translation -- carrying across.

Carrying the meaning of a poetic text across is a twofold process. First, it is to be ensured that the meaning had been conceived within the cultural context of the original language; and then it is interpreted in the cultural perspective of the language being used for translation. So, the act of translation turns into an act of interpretation. Interpretation/translation of a work causes 'another' text to be produced, instead of bringing forth an exact replica of it.

Interpretation is not simply an act of decoding. Nor does it explain the meaning of a source text. It is an attempt to re-create the whole ambience that surrounds the source text. Translator of poetry cannot stay unflinchingly faithful to it; there is nothing solid, fixed or rock-hard in poetry that can be faithfully embraced by a translator. In simple terms, poetry is not an object. In contrast, fiction has some sort of solidness in the form of characters, situations, events and real things and objects that can be faithfully transferred from one language into other.

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Chapter 8

Translation of Bharathidasan's Works

8. 1. Introduction

We have seen several aspects of poetry translation. We have elaborately seen the languge of poetry, the problems in translation of poetry and the methods of translating poetry. With this background, we are going to understand the intricacies involved in the translation of poetry, taking certain translated works of Bharathidasan.

8.2. The problem of transferring the source text into the target text

The intricacies involved in the translation of Bharathidasan's works can be listed under the following headings:

1. The Problem of Transferring Linguistic Elements
2. The Problem of Transferring Cultural Elements
3. The Problem of Transferring Aesthetic Elements
4. The Problem of Transferring the Emotional Elements
5. The Problem of Transferring the Personal Touch
6. The Problem of Being Faithful to the Original

8.2.1. The problem of Transferring Linguistic Elements

Here the phrase 'linguistic untranslatability' is used in a wider sense, which includes all the formal poetic features.

8.2.1.1. The problem of Transferring the Formal Structure

There cannot be any doubt that the genesis of a poem is different from that of a translation. But, when we compare the original poems of Bharathidasan and their translation, the most striking difference is the change in the shape, the appearance and the aesthetics of the visual form of letters and the emotional experience associated with them. This is something that cannot be helped because during translation, source language graphology and consequently source language phonology are inevitably replaced by target language graphology and target language phonology, respectively. But even the number of lines are mostly increased in the translation. For example, the poem entitled in Tamil as peNkuzhandtai taalaaTTu 'lullaby for female child', which has 28 lines, has been rendered into English by Murugan (1994: 31-31A) by 46 lines. Thus, a change has occurred in length and the form of writing and this certainly is the first visual impact that the poem makes upon the reader. Even the number of stanzas can vary.

Sometimes a translator may resort to addition or reconstruction of information not given in the source text, thus deviating from the original. The following translated passage of Thangappa will exemplify this statement.

Tamil	English
vaanaviitiyil vandtu tirindtu tennagk kiiRRup ponnuunjcal aaTic coolaiyininRu caalaiyil meeyndtu vaanum maNNundtan vacat-tiR koNTaaL!	Sweeping past the clouds in sweet sunshine She roams about the sky at will, Swings on the swaying coco-nut fronds Frisks and gambols in the woods And picks up grains by the roadside

In the source language system, phenomena such as alliteration, rhyme, meter, etc. may have a particular value position. As language systems differ from one another very widely, it cannot be said that if poetic features are reproduced superficially in an identical manner in two languages, their value position will be similar. In a vast majority of cases, it may become a totally different phenomenon. The following poem will exemplify the above point. (The poem was rendered into English by Murugan, 1994:179-180)

paar paar ponniLang kaalaiyil puutta cuTark katirpaar! in iLa veenilil inpa malarcciyaip paar!	Do Look at (them) Look at the tender rays of the sun glittering That mark the early morn's golden hye! Look at the spectacle of joyous bloom around That mark the lovely pre-summer days!

8.2.1.2. The problem of Word-to-word Rendering

Word-to-word translation, though, is effective in certain cases, should be done with great caution. Sometimes

a translator may resort to a word-to-word translation without understanding the idiomatic meaning conveyed by the concerned phrase or compound. The following passage illustrates the above mentioned statement.

Tamil	English
kizhakkup peN viTTeRindta kiLicciRaip parutip pandtu	The parrot winged ball of Phoebes cast by the woman of the East

8.2.2. The problem of Transferring Cultural Elements

Cultural differences cause problems in identifying translational equivalents. If source poetry puts its weight more on the cultural and social background in which it is written, its translated version may not convey the message properly if the target language belongs to a different cultural and social background. The following translated passage will exemplify this statement.

Tamil	English
puuriyil orundaaL ndaanak, puuteevar enanaTakkum aariyan oruvan tanRan akalvizhi muukkai muuTi ndeeril varutal kaNTaar ndeerpaTum koolattiRkuk koorinaar;	One day Nanak saw in Puri One Aryan with closed eyes and covered nose, Walking towards him as the God of the Earth Why in such a pose he should appear, he asked,

8.2.3. The problem of Transferring Aesthetic Elements

As beauty cannot be measured by common parameters, transferring esthetic sense across languages is problematic. In the following passage quoted from Parameswaran's translated version of Bharathidasan’s azhakin cirippu, the aesthetic sense

found in the original is lost in the translation due to the selection of words, their arrangements and style.

Tamil	English
iruLin pakalaaTai iravaaTai viNmutal maN varaikkum viyakkum un meeni tanaik kaNNilee kaaNpeen: ndiiyoo aTikkaTi uTaiyil maaRRam paNNuvaay iruLee unRan pakal uTai tangkaccelai veNpaTTil iraac ceelaimeel veelaippaa Tenna colveen!	Admire I your body Spreading from earth to sky Alter you your apparel So often O darkness! Gold saree your diurnal Dress is; O what filigree Work on the white silk on Your nocturnal saree!

The following translation of Murugan (1994:173-174) can also be quoted here to exemplify the above-mentioned point about the transferring of aesthetic elements.

Tamil	English
viNmiinkaL vaanattu ndiilap paTTaaTai-atil vaari iRaitta mutttukkaL! meeni cilirttiTum kaNTaal - avai viN miinkaL enRu colluvaarkaL! miin enRu colluvateenoo? - avai minniTum kaaraNam taanool! ndiirndilai miinkaL nam miinkaL - avai ndiilavaanak kaTal miinkaL!	The Star The blue-hued silken spread in the sky And the pearls strewn all over! A spectacle thrilling it is And they go by the name 'stars'! Why are they called stars? Is it because they sparkle and shine? They are 'fishes' of the blue-hued ocean of the sky.

8.2.3. The problem of Transferring Emotional Elements

The difference between a poem and its translation starts right from the stage of conception. A poet writes about a particular thing or experience because his deep perception of it has strongly moved him to give it a verbal expression. Thus, it is his own emotional, imaginative or intellectual apprehension of facts and experiences that a poet tries to express. In the case of a translation, the cause for its genesis is the existing poem. This original work stimulates the translator so much that he experiences a deep affinity for the work, which in turn prompts him to create a version of that experience in his own language. But he is not a person who merely collects the meaning contained in the original poem's linguistic and textual structure or who merely interprets the text's surface signs. Yet the most frequent criticism against translation is that it lacks the spontaneity and power of the original work as the translator is trying to render the original poet's views faithfully. No man can indeed think another man's thoughts or feel another man's feelings exactly and in totality, but this is not what is expected of a translator either. The basic qualification that a good translator should meet is that he should be able to peruse a literary work in such a way that he can make a sensible reading of it. The poetry translation becomes atrocious when it is done by precision maniacs totally devoid of imagination. But when it is undertaken by a person whose interpretation of the poem clothes it in the beauty and the freshness of creativity once again, it can stand as a reasonably good substitute for the original. The criteria which are essential for a poet should be processed by the translator of poetry as well. There is no point in evaluating a translation as second best simply because it is a translation.

8.2.4. The problem of Transferring Personal Touch

A strictly personal or language-based poem allows no translation and often requires no translation.

‘inapperyar een’ enRu piRanenaik keeTTaal
manattil enakkuc colloNaa makizhcciyaam.
‘ndaantaan tiraaviTan enRu ndavilkaiyil
teentaan ndaavelaam! vaantaan enpukazh!
‘munnaaL’ ennum panneTun kaalattin
ucciyil ‘tiraaviTan’ oLicey kinRaan.

8.2.5. The problem of Being Faithful to the Original

Thus, if one renders a poem in Tamil into English, he makes some compromise with the language structure, which will be revealed in the translated version by loss of information, over generalization, under generalization, loss of tempo and emotional impact, etc.

8.3. Conclusion

Perfection cannot be there in the poetry that we read; it is there only in the poet’s vision. Actual poetry is that which is waiting to be born. Poetry loses much of its charm when the poet externalizes or translates into words the inner melody and the uniqueness of his vision. The vision of the original poem will be paradoxical as the translator has to externalize someone else’s vision in some other medium into his own medium.

Terrada says that an author dies as soon as he produces his work and that there are no significants, but only signifiers. If we accept him, then there is no question of reproducing an original by resorting to translation, but only interpreting what has

been told in another language. There could not be a translation of original, but only transcreations. The following questions will be irreverent if we accept Terrada and consider every translation as a new creation rather than rendering the original into another language.

1. Whether translation should be free from the original or faithful to the original?
2. Whether translation is an art or science, or a skill?
3. Whether translation should read like the original or like a translation?
4. Whether translation should be in a foreign language or in the native language?
5. Whether translation is a product of inspiration or will-power?
6. Whether translation should retain the original's time, culture and other properties or reflect the time, style, culture, etc. of his own?
7. Whether we can make an evaluation of translation in the absence of any model for assessing translation quality?

As the question of evaluation of the quality of translation does not arise as every translated work has to be considered as a new creation, we can only make a typological analysis of the translated works rather than evaluating the quality of it.

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Chapter 9

Evaluation of Translation of Bharathidasan's poems

9.1. Introduction

Bharathidasan belonged to the twentieth century and is still considered as one of the greatest poets in Modern Tamil Literature. As far as my reference to the translated works of Bharathidasan goes, only the nineties saw renowned enthusiasm in translating Bharathidasan's works, triggered by the Bharathidasan Centenary Celebration orchestrated by the then Government of Tamilnadu. Though there are some individual efforts in translating Bharathidasan's works, major attempts to translate his works were taken up by certain institutions. Bharathidasan University, Pondicherry Institute of Linguistics and Culture and Marxist Periyarist Communist Party have brought out a volume of translated poems of Bharathidasan. The first two are collections of a number of contributors and the third is a collection of an individual contributor. Among the individual attempts, the works of Thangappa and Dhakshinamurthi can be quoted as examples. There are a few works of individuals that have not seen the daylight. A. C. Chettiyar's works can be cited as an example of this category.

Bharathidasans's works are translated mainly into English and French, though there are attempts to translate his works into

Indian Languages. The translated works in English appears to be more in number than the same in French. Both his prose and poetic works have been translated, but the poetic works supersede the prose works. The translated works are both bilingual and monolingual in nature; the former gives the Tamil text along with the translated version and the latter provides only the translated version. It appears that the bilingual translated works are more in number than the monolingual translated works.

It is not an exaggeration if one argues that the poetic genius of the source work cannot be unfolded in defined terms from the translated works. The evaluator can neither take the side of a literary critic nor that of a language analyst fully. He has to walk on a rope without falling into the pitfalls of taking the extreme side. To tell the truth, evaluating a translated poetic work is not an easy joke as the translation can swing between a perfect translation and transcreation. The evaluator's job may be questioned or he may not be in a position to justify his job as the expectation of his role may oscillate between linguistic analyst and literary critic. Moreover in the Tamil literary society, literary criticism is not a welcome thing. Only there are literary appreciators rather than literary critics in Tamil. Even translation evaluators are not free from this norm or trend. With this preamble, let me take up the job at my hand. Before doing so, let me confess that due to lack of time and non-availability of books, I could not put my fingers on all the translated works of Bharathidasan. Only those works I could see in our library and the private collections of T.N. Ramachandran are quoted here and are taken for evaluation. Also, I like to mention that it is not a very serious study based on in-depth principles on evaluating translated works. A proper evaluation needs thorough research, which is not attempted here.

9.2. Theory of Evaluation of Translation

Before entering directly into the evaluation of the translated text of Bharathidasan, it is better for us to understand the theory behind evaluating translated text. An evaluator looks forward to the fulfillment of at least three criteria while evaluating a translated literary text. They are

1. Linguistic criteria
2. Stylistic criteria
3. Translational criteria

9.2.1. Linguistic Criteria

It comprises of the following three criteria:

1. Lexical Criteria,
2. Structural Criteria, and
3. Semantico-pragmatic criteria

The lexical criteria demand the fulfillment of the following items:

i. Adequate rendering of technical terms
ii. Adequate rendering of social\cultural terms
iii. Lexical innovation of source language text (SLT) in target language text (TLT) for maintaining a balance between them
iv. Retention of denotative meaning
v. Preservation of connotative meaning

The structural criteria cover up the following items:

i. Retention of SLT structure

ii. Modified TLT structure for keeping balance between SLT and TLT.

Semantico-pragmatic criteria involves the following items.

i. Retention of Social milieu of SLT into TLT

ii. Preservation of emotion/feeling of SLT in TLT

iii. Preservation of overall sense/import of SLT into TLT

iv. Accuracy/intensity/seriousness of translator in attempting

v. Coverage of all information conveyed in SLT while creating the TLT

vi. Adequate representation of images

vii. Retention of the function of SLT into TLT.

9.2.2. Stylistic Criteria

The translator has to choose between a number of styles depending upon the nature of the SLT and the TLT he aims at. At least six types of styles have been identified:

1. Informative style: If the translator is mainly interested in covering as much as information embodied in the SLT in the TL, he is likely to use the informative style. This style is mostly associated with technical and scientific texts.

2. Natural style: If the translator adopts the natural flow of the TL and uses it in the translated text, even if it may be very different from the SL in the structure and style it is called the natural.

3. Objective style: If the translator retains his neutrality and merely reproduces the SLT objectively into the

TL it is the objective style. This objective style is employed in an informative approach.

4. Imperative Style: If the translator conveys a sense of authority/commanding relationship vis-a-vis the TL readers it is called the imperative style.

5. PersuasiveStyle: It is the style where the translator conveys the message of the SLT in TL in such a way that the TL reader is persuaded to read it and react to it in a certain manner.

6. Individual/Idiosyncratic style: If the translator does not differ stylistically from the SLT author and does not follow the natural style of the TL but used the strategy of grammatical/lexical deviations, it is called the individual/idiosyncratic style.

9.2.3. Translational Criteria

Translational criteria comprise of

1. communicative translation,
2. cognitive translation and
3. semantic translation.

Communicative translation attempts to recreate the same effect on the TL readers as received by the SL readers. Cognitive translation refers to a pre-translational procedure which may be performed on the SLT to convert it into the TL unambiguously. Semantic translation deals with the presentation of the exact contextual meaning conveyed in the SLT in TLT. In semantic translation, the translator always preserves the gist of the message in the SLT in a way the author intended, where the translator gives the prominence to the content rather than to the lexical items. In other words, semantic translation is a

semantico-pragmatic oriented translation and not structure-oriented or lexicon oriented.

9.3. Evaluation of Some of the Translated works of Bharathidasan

It is proposed to evaluate only six translated works of Bharathidasan, which to my purview. As mentioned in the introduction part of this chapter ,this is not going to be a full-fledged evaluation; one can even call it an extended review.

9.3.1. Smile of Beauty

In my journey on chronological order, I came across the "Puratci Kavignar Bharathidasan's Smile of Beauty," the translated version of Bharathidasan's azhakin cirippu published by Koo. Amutavalli, Paaratidasan Kuyil in 1984. It is bilingual (Tamil-English) in nature as the translator, Parameswaran, gives the original poem first and his translated version below it. His style is simple and the translation does not deviate much from the original version.

It is sometimes seen that if one renders a poem in Tamil into English, he makes some compromise with the language structure, which will be revealed in the translated version by the loss of information, over generalization, under generalization, loss of tempo and emotional impact, etc. In the following passage quoted from Parameswaran, the tempo of the original is lost in the translation due to the selection of words, their arrangements and style.

Tamil Original	English Translation
iruLin pakalaaTai iravaaTai viNmutal maN varaikkum viyakkum un meeni tanaik kaNNilee kaaNpeen: ndiiyoo aTikkaTi uTaiyil maaRRam paNNuvaay iruLee unRan pakal uTai tangkaccelai veNpaTTil iraac ceelaimeel veelaippaa Tenna colveen!	Admire I your body Spreading from earth to sky Alter you your apparel So often O darkness! Gold saree your diurnal Dress is; O what filigree Work on the white silk on Your nocturnal saree!

Sometimes a translator may resort to a word-to-word translation without understanding the idiomatic meaning conveyed by the concerned phrase or compound. The following passage illustrates the statement mentioned above.

Tamil Original	English Translation
kizhakkup peN viTTeRindta kiLicciRaip parutip pandtu	The parrot winged ball of Phoebes cast by the woman of the East

kiLicciRai means "gold resembling the parrot's wing in colour; one of four kinds of gold." The translator fails here by his wrong interpretation of the exocentric compound.

In the following passage also, the compound phrase used by the author is not caught properly by the translator.

Tamil Original	English Translation
paaRpukai mukilai ciiyttu paLiccenRu “tingkaT ceeval”	Cleaving the milk-smoke-like cloud emerges the moon cock

9.3. 2. Tranquility: a Mute Play

"Tranquility: a mute play," a translated version of Bharathidasan's amaiti in Tamil rendered by Chalapathy, was published in 1987. Bharathidasan has only a few prose works to his credit and amaiti is one of them. Being primarily a poet, Bharathidasan does not seem to have taken his prose writing seriously and this explains the rather sketchy manner in which he has written this work. The translated work "Tranquility" consists of 48 pages out of which 5 pages are devoted for translator's note, 16 pages for a note given by Thangappa entitled "Revolutionary Poet," and the rest of the 23 pages form the translated version of the poet. I don't have much to offer as a comment about this work. The translation is simple and the translator tried to keep the tempo and style of the original.

9.3.3. Select Poems of Bharathidasan

This book has been brought out by The Periarist Communist Party, which considers Bharathidasan as one of its philosophers. Thangappa had been assigned the work of translating a few poems written by Bharathidasan to be included in this volume. The book was published in 1992. It is bilingual in nature as the original poems are given on the left side and the translated versions of them are given on the right side pages of the book. There are 88 pages in this volume. Twenty five poems are rendered into English and they are grouped under six broad headings. The headings, both in Tamil and English, and the number of poems listed under each heading are given below:

Tamil name	English name	No of poems
iyaRkai	On Nature	5 poems
tamizh	On Tamil	2 poems
tamizh viTutalai	On Tamil's Liberation	2 poems
peN viTutalai	On Women's Liberation	2 poems
tozhilaaLar viTutalai	On emancipation of Workers	3 poems
periyaar	Periyar	1 poem

Thangappa probably could be the one who took an active interest in translating the poems of Bharathidasan even in the eighties due to his love and devotion for the poet and his close association with him as well. His style and language are simple. His eagerness to bring out the emotional impact given by the original, even in the translated version, is reflected in his selection of words and phrases and the style he has chosen to express the original ideas. This can be illustrated by comparing his rendering with those of others.

Tamil	Murugan's rendering into English	Thangappa's rendering into English
tunpam piRrkkundal inpam tamakkenum tuTTa manoopaavam, anpinai maaykkum; aRangkulaik kum; puvi aakkand tanaik keTukkum. ndiilavaan aaTaikkuL uTalm Raittu ndilaavenRu kaaTTukinRaay oLimu kattaik koolamuzhu tum kaaTTi viTTaal kaataR koLLaiyilee ivvulakam caamoo?	The mentality abject and wicked 'Pleasure to me and pain unto others Will kill love, dissolve virtue and dissipate mankind's progress Covering up your person in full With your garment, the blue hued sky You expose only your glittering face called moon! What wrong will befall you If you expose your beauty in full?	"Let others suffer But let us have pleasure" This is a wicked attitude That kills love Upsets order And blocks the world's progress. Veiled in the blue mantle of the sky Showing your face as the moon, Fearing that the world may die of love If your beauty is revealed in full?

Sometimes a translator may resort to addition or reconstruction of information not given in the source text, thus deviating from the original. The following translated passage of Thangappa will exemplify this statement.

Tamil Original	English Translation
vaanaviitiyil vandtu tirindtu tennagk kiiRRup ponnuunjcal aaTic coolaiyininRu caalaiyil meeyndtu vaanum maNNundtan vacattiR koNTaaL!	Sweeping past the clouds in sweet sunshine She roams about the sky at will, Swings on the swaying coconut fronds Frisks and gambols in the woods And picks up grains by the roadside Heaven and earth belong to her

9.3.4. Poems of Bharathidasan

"Poems of Bharathidasan (a translation)" is a handiwork of Dakshinamurthy published in 1990. The book consists of 73 pages out of which 2 pages each are dedicated for foreword and a critical appreciation, 16 pages form the introduction and 2 pages are devoted for acknowledgment and 49 pages for poems and 2 pages for errata. The work is on the translation of Bhrarathidasan's two works, "puraTcikkavi" and "canjciivi parvatattin caaral". PuraTcikkavi itself is a free adaptation of the Southern Sanskrit recension of Bilhaniyam by a great poet Bilhana of Kashmir who belongs to the 11th century A.D. In the introduction, the translator scans through the life and works of Bharathidasan. He also discusses Bilhaniyam and its direct translations in English and Tamil, and also about the story of the second work.

The translator makes use of simple language and style, which is reflected in the words and phrases chosen by him to render the poems. The following example will stand to exemplify this observation.

Tamil Original	English Translation
ndaayai izhuttu puRamviTuppiir-keTTa ndaavai aRuttu tolaikku munnee!- indtap peeyinai ndaanpeRRa peNNenavee collum peeccai maRandtiTac colli Tuviir!	'Drag this dog and throw it away Before I cut its wretched tongue! Advise the devil to refrain From calling itself my daughter!

But his simple style and phrases sometimes fail to capture the original style and phrases loaded with emotions and under current meaning as exemplified by the following passage:

Tamil Original	English Translation
kiTTariya kaataR kizhatti iTumveelai viTTeRindta kallaippool meeleeRip paayaatoo! kaNNin kaTaipparvai kaataliyar kaaTTiviTTaal maNil kumararukku m a a m a l a i y u m oorkaTukaam	Would not the command of one's own sweet-heart Very rare to attain Fly and spring up like a stone in air? Even a lofty mountain is a mustard seed To the youth on earth

9.3.5. Selected Poems of Bharathidasan

"Selected Poems of Bharathidasan" was published in 1991 by Bhrarathidasan University. It contains 409 pages out of which 25 pages are devoted for the preface, the editor's note, Bharathidasan: his life and works, contents, and complete literary works of Bharathidasan and 378 pages are dedicated for translated poems and 4 pages for "a note on translators." Eighty-five poetic pieces classified under seven headings have been rendered into English, sixteen of them under the title "On Nature," fourteen under "On Love," thirteen under "Tamil," eleven under "Emancipation of Women," eleven under "A New Brave World," three under "Epic and Drama," and sixteen under "Miscellaneous." Thirty translators have contributed to the volume.

The style of the translation ranges from medium to simple, sometimes compelled by the authors' preference and sometimes by the style of the original. Most of the translators try to tread on the heels of the poet in style, tone and other poetic features. The following passage will exemplify this statement.

Tamil Original	English Translation
muzhu ndilaa! azhaku ndilaa! muLaittatu viN meelee-atu p a z h a m a i y i l e e putundinaivu p a a y n d t e z h u n d t a a R poolee!	Perfect Moon! Beautiful Moon! Sprouted up in the sky Like Fresh thoughts Gushing through the old ones!

The selection of equivalent words, phrases, and compounds for the source items is worth commendable as they try to portray the translation as original and, at the same time, with the tinge of Bhrarathidasan. Whenever the circumstance demands, closer forms or dynamic equivalents are given in the absence of exact equivalents. The following table will illustrate the point.

Bharathidasan's Phrase	Translators' Phrase
kaLicciRu tumpi	little beetle drunk with joy
kaNaaTic ciRaku	glassy wings
tuLicciRu malar itazh	tiny petals of the little flowers
kiLicciRakaaTai	wing garb of the parrots
kaniyiTai eeRiya cuzahi	succulent pulp inside the fruit
muRaal kazhaiyiTai	juice of -full-grown
eeRiya caaRum	sugar-cane

Whenever necessary, the phrases are shuffled or ordered to suit the poetic order of the English Language.

Tamil Original	English Translation
camaippatum viiTTuveelai calippinRi ceyyalum peNkaL tamakkeeaam enRu kuuRal cariyillai!	It is wrong to say That women alone should drudge As cooks at home And cleaners all day.

There is a slight distortion from the original as the verbal nouns camaippatu and viiTTu veelai calippinRi ceyyal are rendered as agents instead of actions in the translation. This kind of compromises can be allowed in a translation, but only if necessary.

If a source poem puts its weight more on the cultural and social background in which it is written, its translated version may not convey the message accurately if the TL belongs to a different cultural and social background. The following translated passage will exemplify this statement.

Tamil Original	English Translation
puuriyil orundaaL ndaanak, puuteevar enanaTakkum aariyan oruvan tanRan akalvizhi muukkai muuTi ndeeril varutal kaNTaar ndeerpaTum koolattiRkuk koorinaar;	One day Nanak saw in Puri One Aryan with closed eyes and covered nose, Walking towards him as the God of the Earth Why in such a pose he should appear, he asked,

If a translated version of the above type is placed before a Western reader, one cannot expect that it will be fully understood and appreciated, because the reader concerned may not be able to understand the cultural and social background of this piece.

9.3.6. Selected Poems of Bharathidasan

"Selected Poems of Bharathidasan," a volume titled in the same name as that of the one published by Bhrarthidasan University, was published in 1994. The translation has been done by Murugan. It consists of 310 pages out of which 20 pages are given for introduction, etc. and 290 pages are devoted to the translated text. Hundred selected poems have been rendered into translation. Along with English, Dravidian languages such as Malayalam, Telugu and Kannada have been chosen by the institute simultaneously as target languages for translation. But I could not get the opportunity to see the translated books in the non-English languages.

The translator has chosen simple phrases and known words to express the original. The translation is simple to follow and the effect of the original is felt throughout the translation. As far as possible, he tries to reflect the style of the original.

Tamil Original	English Translation
tamizhukkum amutenRu peer- antat tamizh inpat tamiz engkaL uyirukku neer! tamizhukku nilavenRu peer - inpat tamizh engkaL camukattin viLaivukku niir!	Tamil too is called the ambrosia! That, the lovely Tamil, is as precious as our life Tamil is called the moon! That, the lovely Tamil, is the water to our society's growth!

Sometimes, or shall I say, mostly, it is difficult to transfer the emotional impact given by the original into the translated version.

Tamil Original	English Translation
tamizh engkaL piRavikkuttaay!-inpat tamizh engkaL valamikka uLamuRRa tii!	Tamil is the mother of our genesis! That, the lovely Tamil, is our quickening fire

It may so happen that the language structure of the target language may not allow the translation to reflect the style of the original and thus deprive the translation of the emotive impact of the original.

Tamil Original	English Translation
tunapam ndeerkaiyil yaazh eTuttu ndii inpam ceerkkamaaTTaayaa?-emak kinpam ceerkkamaaTTaayaa?	When we go sorrow and despondent Will you play on the lute to see us sprightly?

Sometimes lines have to be shuffled to suit the target language. As a result of this, the emotive aspect of the original may be sacrificed.

Tamil Original	English Translation
kaNTeen makizhcci koNTeen!	I found to my joy and ecstasy

Onomatopoeic words that are used to express emotions have to be duly modified to suit the English pattern.

Tamil Original	English Translation
aaraaroo aariroo aarariroo aaraaroo aaraaroo aariroo aarariroo aaraaroo	Hush my dear! Hush a-bye! O my darling

9.3.7. Bharathidasan: Selected Poems

It is published by Pondichery Institute of Linguistics and Culture, Pondicherry, in 1996. This comprehensive edition of Bharathidasan's poems starts with a critical introduction, followed by a biographical note on the poet Bharathidasan. It is bilingual in nature. Throughout this volume, the original Tamil version

of the poems appears on the left side and its English translation on the right. Two hundred poems are included in the volume of which 197 are arranged in an approximately chronological order, i.e. according to the date of their composition. The poem entitled "In Our Town" and "I am Prince of Poets" are not in line with the chronological order due to their extraordinary nature, as noted by the editor. Under each poem, the translator's name is given. Under the title "Notes to the Poems", annotations and short notes have been provided for all the poems. Based on the title of the poems and the first line of the poems, four indexes, each one for Tamil and English, have been appended at the end. These indexes are alphabetically prepared along with the page numbers, which would guide the readers an easy reference. A brief biographical note on the fourteen translators is also included.

The following translated passage from the book will exemplify how a translator gifted with both poetic talent and efficiency and experience in translation can transfer the effect of the original as such to the target language.

Tamil Original	English Translation
kaviyin mikkataam celvamon Rilayee! kaNmaNi keeLaTaa ndii enRan collaiyee! celvam piRrkkum ndaam tandtiTil tiirndtiTum kalvi tarundtooRum mkaic ceerndtiTum	Hark ye to my words, dear one! No wealth there is that is greater than learning Wealth goes when given away The wealth of learning manifold grows when offered.

The equivalents chosen by the translators are apt and to the point, which can be seen from the following renderings.

Tamil Original	English Translation
kalviyuLLavaree kaNNuLLaar enalaam	Deemed only the learned as having eyes

Tamil Original	English Translation
enakkillai kaTavuL kavalai	About God worried not am I

Tamil Original	English Translation
manaimakkaL	house-folk
aRiviyakkappulamai	the power of reason
kanamaana kaTavuLee	O! Great God!

Note that aritu is given three different but closely related translational equivalent to suit the need.

Tamil Original	English Translation
avvan paritu	her love is supreme
atuvum ulakil aritu	her love is great
naRRaaycciir njaalattaritu	Mother's love is rare

Most of the poems are rendered into English in a simple style and at the same time, the poetic characteristics of the original are not sacrificed for translation's sake.

Tamil Original	English Translation
tamizhukku amutenRu peer!-andtat tamizh inpat tamizh engkaL uryirukku ndeer! tamuzhukku ndilavenRu peer!- inpat tamizh engkaL camuukattin viLaivukku ndiir!	Tamil too is as nectar known! That Tamil, sweet Tamil, Is akin to our dear life! Tamil is as the moon described! That Tamil, sweet Tamil, Is the sap of our society's weal!

9.3.8. A Few French Translations

As mentioned in the introduction, there are some French renderings of Bharathidasan too. The works which came to my notice are listed below:

1. L E cume de le mer, a French translation of katal mel kumizhikaL, by L.Cadelis, 1979
2. Candi, a French translation of Bharathidasan's drama kaRkaNTu by Mme.G.David, 1991.
3. A French translation of Piciraantaiyaar By L.Cadelis

9.4. Conclusion

Poems are given priority over prose for translation, though a few translated prose works are also available along with several poetic translated works. Bharathidasan's poems are translated especially into English and French; probably English may supersede French in quantity. There are attempts to translate Bharathidasan's works into other Indian languages. Institution-oriented translated works are more in volume than the translation works done by individuals. Except for a few translated works, most of the translated works are bilingual in nature, i.e., the Tamil version is given along with the translated version. Bharathidyar's Centenary Celebration saw a number of such attempts. As far as possible, Bharathidasan's poems are rendered into a simple language to suit the original. Many translators try to keep or reflect the style of the original. The words and phrases selected by the translators are mostly simple words and phrases known to an ordinary second language English speaker. Idiomatic phrases are rendered with great transparency, reminding the original. Distortions from the original are very rare. As far as possible, the translators try to keep the rhythm of the original. Whenever necessary, the order of the words and phrases is altered to suit the target language.

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Chapter 10

Translation of Classical text

10.1. Introduction

The translation is a human need and is in practice for centuries. It's a necessity forThe religions; it are spread when scriptures were translated. Translation helped in spreading of It is how cultures communicate. Perhaps it is this existential quality that makes translation a fertile subject for philosophers. French philosopher Jacques Derrida put a daunting question mark on translation by stating, 'In a sense, nothing is untranslatable; but in another sense, everything is untranslatable….' Thus plaguing an already insecure artiste's mind with the idea of the impossibility of translation. (Derrida has also published a 28-page paper titled What is a "Relevant" Translation?) What is it about a translator that incites intense arguments, and emotions, from the most well-composed academics and writers? And who are the people employed in this sublime impossibility? Do they live unfulfilled lives — in despair of what is being lost in translation? Or are they nonchalant, good-humoured beings happily navigating rivers of two (or more) languages?

Translation of any literature is a fruitful activity as it forms the way for international influences. Possibly new genres found in other literatures are introduced to the indigenous one by translation. In one way or the other the process of translation

broadens the ranges of meaning and expressions of the native language. It offers new ideas and promotes understanding among people of different culture and literature. In the Indian context, its need has become all the more important as we have got millennia old literatures. These works would be restricted to the narrow linguistic areas if they are not translated into other languages particularly English. When literary works are translated, a critical analysis in the light of standard theories and principles is highly essential so as to improve upon the existing works of translation and further to carry out the work in a well-structured form.

10.2. Classical texts and translation

Translation has a strange status in classical studies. On the one hand, we are deeply dependent on it, yet on the other, we seem almost wanting to disavow it. If the wider public cares about classical studies at all, it is because ancient literature finds its way into readily available and appealing translations. We regularly use translation in language courses as a form of competency testing. We frequently have to produce translations of passages for books and articles we write. Yet oddly within the field, we do a remarkably little reflection on either the history or theory of translation as part of the general professional formation of a working classicist. The resistance to thinking about translation is perhaps the predictable result of our source-culture focus; i.e., we are far more worried about establishing and interpreting the text of Homer or Virgil than we are about making it generally accessible or turning it into salable commodities. As guardians of the original texts, in a sense, we seem sensitive to "selling out" the old masters.

Since translation has always been a part of expanding our vistas of knowledge across language, time and space, we need a new direction and perception towards the target cultures of translation, i.e., the cultures that produce and receive the

translation texts. There is a growing interest in translation studies in relation to classics, as evidenced by recent titles such as Translation and the Classic (Oxford UP, 2008), Complicating the History of Western Translation (St. Jerome, 2011), Roman Theories of Translation (Routledge, 2013), English Translation and Classical Reception (Wiley-Blackwell, 2011), Ladies' Greek: Victorian Translations of Tragedy (Princeton UP, 2017). Beyond the field of classics, there is a burgeoning interest in translation as a philosophical concept and a heuristic device that highlights dimensions of linguistic and cultural difference, such as the difference between past and present (See, for instance, Cultural Translation in Early Modern Europe [Cambridge UP, 2007], Dictionary of Untranslatables [Princeton UP, 2014], The Routledge Handbook of Translation and Philosophy [Routledge, 2018]).

We have to map the intersections of classics and translation studies, while also advancing their better integration. The latter task is pursued both by theoretical discussions of concepts such as equivalence, cross-cultural transfer, the temporality of translation, and so on, and by exploring the historical presence of translations in the reception of classical texts. We need to keep a balance between, on the one hand, orienting the newcomer to translation studies as applied to classics and, on the other, providing exemplary, state-of-the-art discussions and case studies on how translation is a central element in reception—but beyond that, also in the wider fields of literary and cultural theory, philosophy and comparative literature. We not only comprise exemplary studies, but also raise controversies and problems inherent in the merger of disciplines, and advance in-depth theoretical considerations of the inter-field of classical receptions and the study of translation.

The translation of classical texts has to consider philological realities of ancient and medieval manuscripts, the conventional framework of "equivalence" for assessing translation. These

formal implications stem from choosing a specific meter for poetic translation. The translator has to move the reader quickly beyond the familiar baseline into the richer ground. For example, the internal glossing and lexical aids adhering to the textual tradition of Homer reveal there is always already an internal process of translation going on in the textual transmission. As we can see in delving into manuscript material (much of which remains unpublished), the medieval Italian readers of Virgil were encountering vernacularizations deeply marked by Dante's Divine Comedy, which exerted a profound influence on how Virgil was received and interpreted. The early English translators of Homer were very much involved in a publishing venture, having a large role not just in the literary content of their translations, but also the format and marketing of them as commodities; they found a business of epic that continues very powerfully to this day. Such scenarios help us to rethink, even from a familiar perspective of traditional philology, how translation can be framed, leading us to confront its antiquity, temporal disruption, and intersection with material and market forces that reach well beyond questions of simple literary equivalence.

The translator is an agent of transformation in many ways, creating intersections of time, language, culture and space through the process of doing a translation. A genre that both preceded and influenced the growth of historiography in antiquity, classical epic has been variously linked to time and history. The genre itself contains very different temporal schemes, from past tales seen from a vaguely defined present (Homer) to mythic representations of pressing contemporary political realities (Virgil), to the epicization of history itself (Ennius, Lucan, Silius Italicus). The translator has to explore some of this temporal complexity introducing target cultural concerns. One traces the complex temporalities of reception between Renaissance Italy and Spain in relation to epic, whereby both the translation of ancient epic and the production of new epics are seen as co-

processes. A first temporal paradox lies in how emergent modern epics exert a powerful influence on the translation of the ancient epic, such that we can speak quite sensibly of Dante and Ariosto's influence on Virgil and Homer. But we can also talk about divergent temporalities of reception as the Spanish, in imitating Italian literary forms and priorities, rapidly assimilate epic within a remarkably foreshortened timespan and overtake their Italian models. Another article addresses the strange disparity between Russia's ability to produce a successful and canonical Homer, while repeatedly failing to adequately address Virgil's Aeneid; the explanation lies in the cultural synchronicity of Romanticism in the moment of forging a hexameter poetic language for Homer, versus the prosaic, novelistic eras in which Virgilian translation was attempted, when the period of great linguistic creativity had passed.

Whether we think of the Oxford or Teubner classical text, or rather of a modern translation, the default condition in thinking of classical epic is "the book." Yet we know this is deceptive, given the oral and aural performative modalities of ancient literature, the inherent techniques of visualization in epic, and the rich collateral influences of the visual arts in perpetuating and commenting on the epic tradition already in the ancient world. We focus on diversifying our understanding of the medium in translation by extending our gaze to illustration, translation for modern performance, and the intersemiotic translation to film. When we speak of ancient epics as "source texts," these transfers to visual media and performance serve to remind us that ancient epic can be the source of many things beyond the hexameter verses of its form.

The "trans" in translation has often been seen in normative terms as an innocuous effort to bring something across the barrier of language. But the process can equally be seen as transformational in a more dynamic sense: a transvaluation of the suppositions behind the canonical genre and its high cultural

associations, a transgression of literary, political, social and even gender norms supposedly upheld or enforced in epic poems, but also the transvaluation of canonical interpretations of classical epic. The translator has to explore the ways, the translation of epic goes well beyond the simple replication of a high cultural good. Whether it is the untimely translation of Lucretius in modern Greece as a way of interjecting socialist and Nietzschean ideas or the stumbling manner in which epic content circulates the world beyond the confines of the literary texts, these chapters reveal the space of ancient epic as much more refractory and contentious than the old notion of the "literary classic" allows. Finally, a chapter on the translation of epic in the imperial context of nineteenth-century Britain explores a complex network of translation practice which not only legitimizes the imperial imaginary, but also becomes a crucial tool for national self-scrutiny, for the critique of empire, and for mediating fears about empire's failure.

10.3. Characteristics of classical Tamil

Tamil was the first Classical Language of India. The government declared Tamil (in 2004) and Sanskrit (in 2005) as the classical languages of India. These two languages are undoubtedly parental sources for many languages belonging to the Indo-European family and the Dravidian family of linguistic groups. Later the government declared Kannada and Telugu (in 2008) as classical languages of India. In 2013, Malayalam was also given the status of classical language. In 2014, Odiya was also given the status of classical language. With this the following six languages are included in the list of Classical Languages: Tamil (since 2004), Sanskrit (since 2005), Telugu (since 2008), Kannada (Since 2008), Malayalam (since 2013), Odiya (since 2014).

Classical Tamil isn't spoken or read today, except by scholars and priests; therefore the power structure between this and English is unbalanced. Classical Tamil literature is not a direct product of an author and belongs to a particular literary tradition. The Classical Tamil literary text is a collection of different authors work. Most of the poets belong to different profession and different classes of the society and poems are edited and colphones are added by the anthologist and annotators around 1000 AD. There are various editions available for each Classical Tamil Literature. In the 19th century, scholars like U.Ve. Saminatha Aiyer, Pinnathur Narayanasamy Aiyar, C.Y. Dhamotharam Pillai have edited the anthologies of the Classical Tamil Literature. The poems fall into two categories 1) inner field (Agam) and outer field (Puram) . The inner field topics refer to love and sexual relationships and outer field topics refer to all aspects of human experience such as heroism, valour, ethics, benevolence, philanthropy, social life, and customs.

10.4. Need for Translation of classical Tamil texts

Translation of any literature is a productive activity as it forms the way for international influences. Possibly new genres found in other literatures are introduced to the indigenous one by translation. In one way or the other, the process of translation broadens the ranges of meaning and expressions of the native language. It offers new ideas and promotes understanding among people of different cultures and literature. In the Indian context, its need has become all the more important as we have got millennia old literatures. These works will be restricted to the narrow linguistic areas if they are not translated into other languages mainly English. When literary works are translated, a critical analysis in the light of standard theories and principles is highly essential so as to improve upon the existing works of

translation and further to carry out the work in a well-structured form.

In this age of social media, when we immediately react to everything thrown at us, poetry insists on response after consideration. As a form, it resists manipulation, so one hopes a finer degree of truth is sieved by it. When we are surrounded by fake news, fabrications, etc., reading poetry can be like the breaking of dawn; it has, historically, been our first response to intense emotions and elation. We turn to poetry for love or longing, celebration or loss, or when the reality is too intense, brutal, or inattentive to contain rumination. We turn to poetry for distillation to touch another with precision, exactitude and song. Poetry doesn't provide answers but provokes questioning.

It helps to lead to develop the principles and procedures found in Classical Tamil. The cultural context of Classical Tamil and English can be sorted out. It helps to study the translator's views with regard to the question of faithfulness and flexibility in literary translation. By finding out the problems in translation, we can find out the techniques used by the translator. This can be useful for the translators of the current age in Tamil. It also leads to the growth of Tamil language. It helps to define the units of translation on which one should operate in the translation process. It helps the translator to reach an objective interpretation of his original text. It helps to put importance of the relationship which exists between the meaning of the SL message and the author's thought, which condition it.

10.5. Issues

There are several authors who have translated the Classical Tamil literature. The following things play a major role in the Translation of the Classical Tamil literature. 1) Meaning of the text and extra linguistics factor which conditioned it, i.e., the

author's thought and concept of life. 2) The relation between the translator and the text to be translated, and 3) Correspondence between the stylistic effects of the original text and that of the target language.

The failure to understand the quality in Classical Tamil literary text translation cannot be assessed in terms of sameness between the stylistic effect of the original text and its translated version, but in terms of an approximate correspondence between them led to the extreme notion of the impossibility of adequate translations. The failure to understand the translator has a relationship with the text other than that of a passive reader resulted in hesitant views as regards whether a translation should be faithful or flexible with the original text. All these problems have to be solved while translating the Classical Tamil literary text to the English language.

10.6. Traslated works of classical Tamil

The information and the discussions made here are purely based on Asher's (1970) "Tamil literature in Translation." and Nandhivarman's (2013) project report on "Translations of Sangam Classics in Classical, Foreign And Other Languages" submitted to Central Institute of Classical Tamil are worth mentioned here. Both Asher and Nandhivarman have worked exhaustively on the translated works of classical and literary Tamil. The discussion given at the end of Asher's work is very interesting and thought provoking. He has a bibliography with a list of 135 references. He has classified them into nine types: I. General: A. Bibliographies, Histories of Literature, etc., B. Translations, II. Grammars: A. Studies, B. Translations, III. Sangam Poetry: A. Studies, B. Translations, IV. Ethical literature: A. Studies, B. Translations, V. Epics and Long poems, A.Studies, B. Translations, VI. Bhakti and Saiva Siddhanta: A. Studies, B. Translations, VII. Later poetry: A. Studies, B. Translations, VIII. Prose and Miscellaneous: A.

Studies, B. Translations, IX. Original Works in English by Tamil Writers: A. Studies, B. Translations. . He is of the opinion that though classics Tamil has to be introduced to the non-native students in the original form, the translations may help them for a better understanding of the works. He opines that a course in literature in translation can have different functions.

Nandhivarman's project report is very exhaustive and it runs into 1736 pages. He has not left anything untouched. The report is given in an elegant style with the photo graphs of the wrappers of the books. The same can be said for Asher's work too.

Syed Ali Bhadhusha (2019) recently talks about the issues in translating epistrophe from Tamil into English with particular reference to Tamil cassical Purananuru Poem.

The information given below is based mainly on Asher's work (1970).

Asher (1970) is of the opinion that though classics Tamil has to be introduced to the non-native students in the original form, the translations may help them for a better understanding of the works. He opines that a course in literature in translation can have different functions.

The period of Tamil poetry most fully covered is, suitably and inevitably, the earliest period. The poetic conventions of the Sangam Age are discussed interestingly in detail in M. Varadarajan's The treatment of nature in Tamil literature (Varadarajan 1957). Much of the same material is handled in Father Thani Nayagam's book on classical Tamil poetry, which has appeared in more than one guise (Thani Nayagam 1973, 1966). This study examines the material from rather a different point of view and makes apt comparisons with European poetry. Though the title may not make it immediately apparent, V. Sp. Manickam's The Tamil concept of love (Manickam 1962) is also

concerned with the akam verses of the Sangam Age. Thangkappa's "Love stand alone: Selections from Tamil Sangagam poetry is worth commendable. It is done in lucid, utterly idiomatic English Sanam poetry, with its archaic language and a plethora of qualities. Let us explore certain Tamil classical translations in the viewpoint of Asher.

While describing the translations of Eight Anthologies and Ten songs, he Asher opines that "None of these translations can be considered successful. The general sense is there, the poetry is mostly absent, whether the English version is printed as prose or as verse. One translation of mullaippaaTTu opens in this way:

> On a winter evening, before the gathering in of night, when the
>
> fast sailing clouds - even as Thirumal (Vishnu) bearing Lakshmi
>
> on His bosom, and the chakra and the right-spiral chank (conch) in
>
> His hands, heightened Himself when Mahavali poured water into his
>
> palms - rose high aloft into the heavens, taking in the cold
>
> water of the roaring seas, and having rested for a while on the
>
> high mountains enveloping the expansive world, were pouring out
>
> their heavy rain, then the aged matrons of the palace bent their
>
> steps to the outskirts of the well-guarded city, and offering to
>
> the deity a nazhi of paddy and sweet-smelling multai* which had
>
> blossomed to tunes resembling those of the yazh hummed by swarming

> bees, stood with folded hands waiting for words of omen. (Somasundram Pillai 1959:89)

This sort of thing is clearly of more use to a student who needs some help with the Tamil original than to one who wants a clear impression of the poem's esthetic qualities. It is only fair to add that the translator was fully aware of the limitations of his English version, noting that "the beauty of the original is lost in the rendering of it into a foreign language" but that "nevertheless, the glimpses of ancient manners and

conditions of life reflected in the poem are of exceeding interest." (Somasundram Pillai 1959:85).

Many translations of the love poems that make up the akam collections of the Eight Anthologies suffer from the same defect. A three-volume anthology of "ancient Tamil literature," which gives Tamil text and English commentary and translation, includes this:

> Did I not remember her? Remembering, did I not greatly think of
>
> her? Did I not, thinking of the way (nature) of the word, get
>
> bewildered? Like the floods that, swelling and merging even the
>
> boughs of towering trees, diminish (after flowing long distances)
>
> into such a thin flow as we can only ladle out with the hand, and
>
> so thinning out dry up after, my flood of love so great (when I
>
> was far away from my beloved) has now (after I have traversed long
>
> distances and come back home) thinned out at my

meeting her and

ceased to flow (after my sweet embrace!). (Illavazhaganar (ed.), and Balakrishna Mudaliar, A. (tr) vol. 2,1959: 44-5)

What can be done with this if something more than a prose rendering is attempted, is shown by A. K. Ramanujan's translation of the same poem (Ramanujan, 1967: 52):

0 did I not think of you?
and thinking of you,
did I not think and think again of you?
and even as I thought of you
was I not baffled
by the world's demands
that held me to my work?
0 love, did I not think of you,
and think of you till I wished
1 were here to sate my passion
till this flood of desire
that once wet the branch of the tall tree
would thin
till I can bend and scoop a drink of water
with my hands?

The wonder of this, as with almost any other of the seventy-six poems this book contains, is that it succeeds in being an English poem while keeping so close to the content and spirit of the original. Students do not get far into this selection from an old anthology before becoming enthusiastic about the achievements of the earliest Tamil poets. The pity is that it is so isolated and exceptional.

What is possibly the most famous poem from Pvœananïœu (the anthology of "four hundred puram verses") is translated thus

"(Somasundaram Pillai, 1968:181):

To us all towns are one, all men our kin,
Life's good comes not from others' gift, nor ill;
Man's pains and pains' relief are from within.
Death's no new thing; nor do our bosoms thrill
When joyous life seems like a luscious draught.
When grieved, we patient suffer: for, we deem
This much-praised life of ours a fragile raft
Borne down the waters of some mountain stream
That o'er huge boulders roaring seeks the plain.
Tho' storms with lightnings' flash from darken' d skies
Descend, the raft goes on as fates ordain.
Thus have we seen in vision of the wise!
We marvel not at greatness of the great;
Still less despise we men of low estate

Obviously, this is not entirely inadequate, but one longs at least for a version that would speak more effectively to the present age.

Other scholars, mainly of earlier generations, have attempted verse translations of Sangam poems, but it is a verse of a very different sort. Other scholars, primarily of previous generations, have attempted verse translations of Sangam poems, but it is a verse of a very different sort. That is possibly the most famous poem from PuRandaanduuRu (the anthology of "four hundred puram verses") is translated thus " (Somasundaram Pillai, 1968: 181):

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Two long poems, Cilappatikaram and Manimekalai, the so-called "twin epics, have often (though not with the unanimous approval of scholarship) been assigned to the Sangam Age. Certainly, they are of no less interest than the poems of the Sangam anthologies. Long poems, of course, do not raise the same problems as brief lyrics. For one thing, less is lost in the case of some poets, when a long verse narrative is translated into prose.

Cilappatikãram , however, is less simple to deal with in this respect than some epics, mainly because Ilankõ has used a great variety of verse forms and has incorporated a good number of lyric poems into his narrative. A recent translation adopts quite a sensible compromise by translating these poems alone as the verse (Daniélou 1965).

Manimehalai is never likely to have the same broad appeal as Cilappatikaram, largely because three or four of its thirty "cantos" are mainly concerned with a discussion of notions in Buddhist and other philosophies. It is none the less unfortunate that the only English version one can recommend

tends to translate only these parts in full and to summarize the more "poetic" parts of the story (Krishnaswami Aiyangar 1928).

Equally frequently held to be a work of the Sangam period is a book that foreign students must be introduced to if only because of the high esteem in which it is held by Tamils. This is, of course, the "Tamil Bible" or "Tamil Veda," the Rural of Tiruvalluvar. No work from Tamil has been so often translated, and few from any language. A recent list of translations mentions twenty-four into English, and forty- three from a further eighteen languages (Somasundaram Pillai 1959:412-15). Englishmen - and not only missionaries - have been fascinated by it from the early days of British interest in India.

Drew chose as brief a prose sentence as would give the import of the Tamil: A fox can kill a fearless, warrior-faced elephant if it goes into the mud in which its legs sink down. V. V• S. Aiyar thought Drew's translation "feeble, " and decided that "the Authorised English Version of the Bible is the proper model to be followed by the translator of the Kural." So he gives for this couplet:

> Behold the high-mettled elephant that hath faced without
>
> wincing a whole multitude of lancers: even a jackal will
>
> triumph over him if he is entangled in marshy ground.

G. U. Pope chose rhyming couplets, which V. V. S. Aiyar considered do not at all do justice to the merits of the original but, on the contrary, deform its thoughts by giving them a stilted and unnatural expression. That there is some justice in the criticism as shown by the following couplet:

> The jackal slays, in miry paths of foot-betraying fen,
> The elephant of fearless eye and tusks transfixing armed men.

Asher is of the opinion that K. M. Balasubramaniam' s couplet is by no means an improvement:

> A jackal too will kill a deadly tusker which doth dare
> Its mahout, when the tusker's legs sink down within slush rare.

H. A. Popley (Popley 1931) felt that rhyme detracted from the dignity of the translation but nevertheless tried to give a metrical form to the couplets. He also occasionally used "both vowel and consonant alliteration, which is the Tamil substitute for rhyme." The couplet under discussion here is not one of his most successful:

> The jackal in muddy land, in which the feet sink deep,
> Will kill the fearless elephant that gores armed men.

- for this is awkward to read either as verse or prose (Asher 1970: 48)

The compositions of the Tamil mystic poets, both Saivaite and Vaishnavite, have appeared in a number of selections and almost always in verse translations. The average impression gained from a reading of these is akin to the one given by Christian hymns in English. That is to say, they are pleasing enough to those who find the subject matter appealing, but have little to say to the reader's esthetic sense. This stanza from Appar is not untypical (Kingsbury and Phillips 1921:43):

> In right I have no power to live,
> Day after day I'm stained with sin;
> I read, but do not understand;
> I hold Thee not my heart within.
> 0 light, 0 flame, 0 first of all,
> I wandered far that I might see,
> Athihai Vlrattinam1 s Lord,
> Thy flower-like feet of purity.

Here, as in the case of Rural, it is perhaps fair to say that form is less important than content. If the ideas and emotions of the original are moderately clearly expressed, the student may be willing to forgo a demonstration that there are some great poets among the Tamil bhakti saints. The fact remains, nevertheless, that we sorely need an excellent translation of the best of their poems.

Tamil epic poetry, even that which cannot be considered derivative, has been less translated than that of Sanskrit, partly, no doubt, because there is less of interest to translate. Brief fragments in summary form of Cïvaka cintamani are to be found in Bower's edition of the first book (Bower and Muttaiya Pillai 1868), but this is insufficient to serve even as an introduction to the work. The one epic to appear incomplete translation is Pukalenti's version of the story of Nala and Damayanti (Langton 1950). This poem by Maurice Langton attempts to capture the feel of the verse form of the original and, in addition, deliberately tries to reproduce its "whole style, with its archaisms, affectations, repetitions and poetic cliches." The result may seem to some to be a little too full of "damosels," "vouchsafes" and such forms as "no teds t," yet somehow, the story carries the reader rapidly along.

Most important among the poems with Sanskrit antecedents, of course, is Kampan's epic on the theme of the Ramayana. It would be too much, perhaps, to hope that there might ever be a complete translation of the whole work. But already, we have more than a brief sample. There is first of all, C. Rajagopalachari's professional translation of the Ayodhya Canto (Rajagopalachari, C.R. 1961). Rajaji's modest introduction admits that he "cannot in an English rendering bring out the rhyme or the sparkle or the lilt in Kamban. I can only attempt to do some justice to the wealth of substance and brevity of presentation. It is not possible to reproduce in a translation the exquisite art of the Tamil poet."

As has already been noted, Tamil literature, after the time of the great epics, has attracted less interest than the earlier periods. Fewer later works are translated, though here the reason is not one of the difficulties. For increasingly, after the publication of the first Tamil novel in 1879, Tamil literature has been in prose. There is, therefore, no lack of literature produced during the last century that does not present the translator with difficulties of the type noted by earlier generations. The few volumes of stories that are available in English include an old translation of Beschi's account of the adventures of the absent-minded guru Paramartha (Bechi 1822, 1861), two books of stories by Rajaji (Rajagopalachari 1946, 1964) and a selection of stories by some three dozen other living writers (Swaminathan 1963). Translations of novels are even less easy to find. The only one printed seems to be one of the earliest, Mathaviah's Muthumeenakshi (Madhaviah 1915), interesting both as a novel and as a piece of social history. Others exist at present only in type-script - such as the second Tamil novel, B. R. Rajam Aiyar's Kamalãmpãl, and novels by "Kalki," "Akilan" and M. Varadarajan. Of twentieth-century poetry, there is nothing in book form outside the works of Bharati (e.g., Subrahmanya Bharati 1937, 1963, 1958, 1966, 1965). Bharati, however, towers so much above his contemporaries and successors, that one can be content to be able to present just his works to a student. What this brief survey shows is that there is clearly enough of Tamil literature available in translation for it to be possible to put on an effective course, especially if (as would be quite justifiable) one includes in such a coursebook written in English by writers with a Tamil background and presenting stories with a Tamil setting (see Bibliography, section IX). This does not alter the fact that the position could be much better. We particularly need more translations of poetry, from all periods and of all types, of the quality of A. K. Ramanujan's translations from Kuruntokai. With these, it is self-evident that the original poems are real poetry. It

is unnecessary to labor the point that it is best if the student does not have to take this on trust. In addition to such translations, we also need some basic anthologies covering the whole history of Tamil poetry. An excellent two-volume selection would find a place in a number of different kinds of course. In brief, we need to be able to put before students at least a small number of books that will enable us to show the range of literary achievement in the field of Tamil culture and that effectively will make it possible to give a detailed textual analysis of the sort one would wish to give to students who are in a position to read the original poems. Until this is possible, any course will be second-best. Finally, if we cannot have translations that are consistently as good as the originals, we need, at the very least, modern translations. The originals are for all time. All but the best of translations can be for their age only.

10.7. Conclusion

Most people nowadays read classical literature in translation, if they read it at all. This isn't at all a bad thing or something that classicists need to waste time lamenting. Getting even an "intermediate level" knowledge of Latin or Greek is a hard slog, and life is not infinite: dum loquimur, fugerit invida aetas: "Time is a hater, and while we are talking, she's gone". The translation is the means by which most people will read Horace. If we wonder about one version (as we probably will about my deliberately-debatable stab at this line: did the Romans really have "haters"?), we can compare it with multiple others: "envious time"? "hostile time"? "jealous time"? Any of these choices make a different suggestion about what kind of person time might be, how we should feel about her tendency to scarper, and what drives her animosity towards us.

Why does the world need yet another version of Homer or any other much-translated classical author? It certainly isn't

self-evident that we do need it. Each of the current top-sellers in the world of Homer translation offers a pretty good glimpse of at least one side of the original text. I love Fitzgerald's interpretative liveliness and his awareness of English verse rhythm, which makes these poems seem more like poems than most of the competition. Lattimore's dutiful way of plonking down a dictionary-definition for every epithet is successful in conveying the poems' relentless repetitiveness. Fagles achieves many of his celebrated emotional effects by adding in dashes, exclamation points and ellipses ("one man alone..."); but his Iliad is the one that most often gives me goose-bumps. Lombardo's brilliant pacing and ear for alliteration reflect yet another side of the original.

The translation is an essential means by which modern readers glimpse the uncanny reflection of antiquity. Historically, translations have played an essential part in the reshaping of contemporary cultures through an encounter with the alien landscapes of antiquity. Texts that have been around as long as the Greek and Roman classics can all too easily and quickly acquire a false veneer of familiarity: fresh translations are an absolutely necessary means by which we -- scholars and students alike -- can learn to be surprised again by antiquity.

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Chapter 11

Translation of Historical text

11.1. Introduction

The language of history texts is a prime example that can be used to prove that the terminological creation depends on cultural and linguistic contexts, which are not always comparable to inter-linguistic and inter-cultural levels. This can be observed within special languages, which either use terms referring to contexts unknown by other languages or terms shared by both languages, but having different conceptual density. History texts offer interesting examples of these features since they are a mixture of contents regarding history, arts, traditions, politics, institutions, etc., because of this, the translator of history texts acts as a real mediator between cultures. The complexity of such an activity is often undervalued, which results in revealing both cultural and linguistic incompetence.

11.2. Language of Historical text

It is a well-known fact that notions like culture and tradition have been related to each other ever since the very beginnings of translation. A common focal point of the theoretical debate is the problem of cultural elements and the degree of their importance in the field of translation. Consequently,

Newmark represents the notion of culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988, 94). The intercultural conscience that springs from experience and awareness that there are diversities among the cultures has occupied large areas of theoretical formulations in the field of translation. Moreover, the problem of untranslatable terms and phrases related to the "cultural" bond has always been an obstacle for translation theorists as well as for the translators themselves. To remedy this, Vermeer (2000) gives the translation a bicultural approach, since it is a process that necessarily requires a cross-cultural transfer. Other authors like Snell-Hornby will assume that the translation is not just a trans-coding of words and phrases from one language to another but "a complex action in which someone provides information about a text under new functional, cultural and linguistic conditions and in a new situation" (1995, 46). Hatim and Mason talk about mediation between cultures in the translation activity: interaction is based on the factors of bilingual skills and factors of bi-cultural division, which are intended to mediate for the "transfer of meaning" (1990, 223).

The history text, claims Sensini (2000 as reported in the secondary source Juric 2010), possesses some characteristics of narrative and literary texts, such as the structure of a tale and the description of events, the context, the presence of narrative events, etc. The language and stylistic-expressive choices in this type of text are in contrast to the bare language of mere technical texts. In both texts, episodes that have plots are dealt with, although the history text has more autonomous sequences and does not maintain the continuity of narration. Furthermore, both types share the temporal dimension, location and cultural context. Lacking context, there would be no content since the analysis in a history text starts from the real situation i.e., the context itself.

11.3. Intricacies involved in the translation of history text

The pleasure of translating, which evokes the peculiarities of a country and society at a particular historic moment, is based on the choice of different processes (loanword, calque, paraphrase, omission, use of cultural equivalents, hyperonyms, etc.), thanks to which there is the tendency to use specific translation strategies. Besides lexicon, the intercultural perspective involves other areas of language, like the choice of register and other linguistic strategies used. The translation difficulties identified while comparing the source text and the target text are analysed, described, justified and classified according to the categories of acknowledged processes identified by the translators, but also according to other principles. The stylistic introduces a formalised translation science that tends to describe a "product" by comparing the formal structures of the source and target text. This theory is valid when viewed in its practical function: to serve as a guideline for the translator with a procedural rigour. The analysed history text is mainly clear, simple, flat, and linear, with an explicit and understandable language, without technical and specialised terms, which make it impossible to understand the meaning. The occurrence of terms that recall the historical and cultural dimension is strongly present within the words, which are often left unchanged in their linguistic form in the target language, because of a semantic vacuum, to act like linguistic units independent from the context of the target language they are translated into. Depending on the purposes of translation, the cultural dimension of such lexical occurrences imposes diverse modes of transposition in the target language. Some words require the allocation of a semantic equivalent in a descriptive, connotative, or simply generalizing mode. Even in the case of words and terms of intercultural communication, there are those which recall the institutional dimension and are

very often left unchanged in the target language. This translation invariability therefore does not represent a problem for the translation, assuming that these expressions are accompanied in the intercultural communication of a given historic moment by a high degree of cultural identity, which is common to the participants. This will allow a natural stabilization of these expressions in the target language system, without the need for cultural transfers. We can give an overview of the translation processes that we will not exhaust all the offered possibilities of translation. It can be noted that the passage from one language into another occurs either due to direct translation or oblique/ indirect translation. The three processes attributable to direct translation in which one can verify a match between the source language LP and the target language are the loanword, the calque and literal translation. Transposition, modulation, equivalence and adaptation can be attributed to indirect translation. They eliminate the distance between the two linguistic systems.

A loanword is a foreign word that is used in the target language in the same form and with the same meaning that it has in the source language. The word is directly transferred to the target language, without any changes or translation, maintaining its original form. An example of this phenomenon is the German word Freikorps, which is already a loanword in the source language in which the original Croatian text was written, and, as a consequence, it becomes a loanword in Italian too. Another interesting loanword is the German word Führer (Juric 2010). The two examples are, to some extent, similar, because both loanwords, as a consequence of particular historical incidents, have acquired a definite meaning among people who use them out of the German borders. Both words have the first meaning in the source language; however, as a loanword in other languages, they refer to a particular form of police and a specific leader. If compared to the source language, in the target language, both loanwords have undergone a restriction of meaning (Juric 2010).

There are cases, which are also quite frequent when a literal translation is not possible since languages do not always coincide in all their aspects and structures. In this case, Simone (2005 as reported in the secondary source Juric 2010) believes that we must start from the surface structure of the source language and, through the analysis of its deep structure, come to the deep structure of the target language. Finally, the last thing to do would be to trace the superficial structure of the target language. One of the processes that allow the oblique translation, i.e., not direct, is a transposition. According to Mounin "it consists of the substitution of one part of speech with another without changing the meaning of the phrase" (1965, 65). This technique includes the change of grammatical categories of words during translation through the shift of one element of the sentence, from the grammatical category used in the source language, to a different grammatical category used in the target language. The majority of these shifts relate to changes of nouns into verbs and vice versa.

11.4. Conclusion

The theories used to analyse the role of inter-cultural elements in the translation of history texts (Vinay and Dalbernet, 1971; Casadei, 1999 as reported in the secondary source Juric 2010) observe the underlying rules of these skills, translating within objective criteria that can be applied with rigour, to be able to call translation a science. A good translator cannot simply stick to the norms listed by a few authors: translation is not concerned with the transfer of languages, but with that of texts, which imply extra-linguistic and extratextual factors (not taken into consideration by linguistics) that are fundamental for the construction of the meaning. It is necessary to research the concept of culture, which is fundamental in history texts and which is both relative and universal. If we think of culture as

being characteristic of an autonomous language community, then in many cases, there are cultural areas that transcend the borders between languages, aiming at a global culture with the same customs and ideologies. Hence, the fact that a text is translatable appears to be one of the characteristics of language and this is also the basis of the semantic process. In this case, translation becomes a creative means that paves the way to intertextuality and the mutual enrichment of cultures, according to Levý: "The translator enriches the national literature of their country with new linguistic values, not only by creating new means of expression (neologisms), but also by assimilating in his environment words and phrases of other countries (exoticisms)." (Levý, 1963, 115 as reported in the secondary source Juric 2010).

Theories formulated upon concrete translation elements imply that the cultural link is not merely the basis of the translation process, but it also becomes one of its problems. In translation studies, the element called "culture," according to Vinay and Darelnet, accounts for at least two basic functions: one is representative because it aims at representing the terms giving them only one denomination, symbolic, in the diverse languages; the other one is communicative because it tries to transfer the concepts from one language into the other using a "direct translation" approach which thus takes the characteristics of "literal translation" (2000, 84-93).

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Chapter 12

Translation of a Historical Novel

12.1. Introduction

A historical novel is a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, or it may contain a mixture of fictional and historical characters. The historical novel Ponniyin Selvan taken for our analysis, is a mixture of fictional and historical characters. The events are also both historical and fictional. Translating such a historical novel is a challenge for the translator. Arguably, the barriers to translation of the historical novel from Tamil to English are even higher since the challenges are many, which include taking the readers not only to a new language situation but also to a period in the past. Before resorting to translation, the translator has to be sure that the novel to be translated meets the exacting standards of native English readers of historical fiction.

The translator Indra Neelameggham who translated the first part of Ponniyin Selvan has done her job with meticulous care. The translated version can be taken as a model to those who resort to the translation of historical novels. The strategies adopted by Indra Neelamggham to make her venture palatable

to English readers are highly commendable. So it is worth attempting to learn lessons from her translated work.

The writer Kalki is known for writing novels in Tamil based on history. A few of them are Sivakamiyin Sabadam, Partipan Kanavu, and Ponniyin Selvan. Kalki Krishnamurthy's Ponniyin Selvan excels all his other novels and attracts the readers till now. It has all the ingredients of a historical novel say historical events, love, friendship, enmity, conspiracy, vengeance and war, including the style. The narration takes you to the period of the events depicted in the novel. The style is vivid and interesting. The first Part of Ponniyin Selvan is translated into English by Indra Neelameggham in 1990. Another English version of Kalki's Ponniyin Selvan was rendered by H. Subhalakshmi Narayanan in 2016. The present study is based on Indra Neelamggham's English version of Ponniyin Selvan. The paper is not intended to evaluate the translation but to understand the strategies adopted by the translator for the successful translation of the historic novel Ponniyin Selvan from Tamil into English. It tries to explore the lessons or the strategies a translator can learn from such a venture.

12.2. A Glimpse of the First Part of Ponniyin Selvan

The first part of Ponniyin Selvan is titled as putuveLLam translated as 'newfloods'. It introduces one of the important characters of the novel, Vandiya Devan, who has undertaken a secret task assigned to him by the Crown prince of Chola kingdom. His journey across the Chola Kingdom reveals his courageous heart, cleverly brain and skill in using sword along with the beautiful landscape of Chola Kingdom at that time. He witnesses many important events and meets vital characters of the novel. The first part lays the foundation for the events to be followed in the next parts.

12.3. Standards for Understanding Translation Strategy

There is no agenda here to evaluate the English translation of Ponniyin Selvan. Instead, it is intended to understand the strategies followed by Indra Neelameggham while translating Poniyin Selvan from Tamil to English. Let us have some standards to understand the translation strategies followed by Indra Neelameggham while rendering Ponniyin Selvan into English.

At least three criteria have to be taken into account to understand the translation strategies adopted in a translated text. They are linguistic criteria, stylistic criteria and translational criteria.

Linguistic criteria comprise of lexical, structural, and semantico-pragmatic criteria. The lexical criteria include an adequate rendering of technical terms and social-cultural terms, lexical innovation of source language text (SLT) in the target language text (TLT) for maintaining a balance between them, retention of denotative meaning and preservation of connotative meaning. The structural criteria assure retention of SLT structure and modified TLT structure retaining the balance between SLT and TLT. Semantico-pragmatic criteria involve retention of social milieu of SLT into TLT, preservation of emotion/feeling of SLT in TLT, preservation of overall sense/import of SLT into TLT, accuracy/intensity/seriousness of translator in attempting to render SLT into TLT, coverage of all information conveyed in SLT while creating the TLT, adequate representation of images and retention of the function of SLT into TLT.

The stylistic criteria enable the translator to choose between several styles depending upon the nature of the SLT and the TLT the translator aims.

Translational criteria comprise of the methods of

communicative translation, cognitive translation and semantic translation. Communicative translation attempts to recreate the same effect on the TL readers as received by the SL readers. Cognitive translation refers to a pre-translational procedure that may be performed on the SLT to convert it into the TL unambiguously. Semantic translation deals with the presentation of the exact contextual meaning conveyed in the SLT in TLT. In semantic translation, the translator always preserves the essence of the content in the SLT in a way the author intended, where the translator gives the prominence to the content rather than the lexical items. In other words, semantic translation is a semantico-pragmatic oriented translation and not a structure-oriented or lexicon oriented one.

In the light of the standards of translation described above, we can understand the strategies adopted by Indra Neeameggham in her translated work.

12.4. Strategies of Translation Adopted by Indra Neelameggham

12.4.1. Accounting for the Period

In a historical novel, accounting for the period of an instance is very crucial. IndraNeelameggham has taken meticulous care in transferring the concepts related to time to the target language. While doing so, she even changes the period mentioned in the original text to suit the time of her translated narration. For example, in chapter 1, we come across the following passage in which mention is made about the period of the novel in relation to the events in Ponniyin Selvan.

Eg. No.	Original	Translation
1	vinaaTikku oru nuuRRaaNTu viitam eLitil kaTantu inRaikkut toLLaayirattu eNpattiraNTu (1950l ezutiyatu) aaNtukaLukku muntiya kaalattukkuc celvoomaaka.	Let us travel a century for every second and quickly reach the times of a thousand years before the present.
2	aaTi aavaNi maatangkaLil	In the windy months of Aadi-Aavani (August)

According to the text given in the first example, Ponniyin Selvan was written by Kalki in 1950 (1950lezutiyatu). So, Kalki mentions in these lines that he takes the readers to a period before 982 (toLLaayirattu eNpattiraNTu aaNTukaLukku muntiya kaalattukku) from the time of writing Ponniyin Selvan. Since Neelameggham translated the original in 1990, she changed the original figure of 982 into a thousand and translated the line as 'a thousand years before the present.' In another instance where months of Tamil calendar are mentioned, Neelameggham gives the possible English equivalent of the month within parentheses: Aadi-Aavani (August).

12.4.2. Accounting for the Location

Giving the correct location of incidents is crucial for a historical novel. Neelameggham adopts a strategy of providing the present name of the place within parentheses for the sake of the readers. She translates the phrases in the original with the added information within the brackets.

Eg. No.	Original	Translation
1	tillaic ciRRamapalattukku meeRkee	West of Thillai Chittrambalam (Chidambaram town)
2	caavakam, kaTaaram, yavanam, miciram	Java, Kadaram (Malaya), Yavana (Greece-Rome)

12.4.3. Retention of Cultural Terms

According to Edward Sapir "Each linguistic community has its perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language." Catford rationalised this theory in his book "Linguistic Theory of Translation" as follows: "Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part. For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others." Neelameggham more or less sticks to the principle of cultural untranslatability. All the Tamil months are kept as such. The names of festivals and other culturally oriented items are retained in their original form.

Eg. No.	Original	Translation
1	aaTip patineTTaam perukkanRu	During the Adi month festival of Padhinettam Perukku
2	avarkaL ooTappaaTTum, veLLappaaTTum, kummiyum, cintum paaTinaarkaL	They sang traditional boat songs as well as folk songs like kummi and Sindhu

3	puuttuk kulungkum punnai marangkaLum konnai marangkaLum katampa marangkaLum	flower laden punnai, konnai and kadamba
4	calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captitana	salli, karadi, parai, udukku were being tuned together.
5	kuravaik kuuttu naTakkap pookiRatu	The Kuravai Koothu (gypsy dance) is about to begin

Adi Padhinettam Perukku, kummi and Sindhu are culturally loaded terms. Note that even names of trees are kept in the original forms, as shown in the third example (punnai, konnai and kadamba). In the 4th example, the names of native instruments such as karadi, parai, udukku are kept in the native format. In the 5th example, the native diction is transferred as such to English with English equivalent in bracket (Kuravai Koothu(gypsy dance).

12.4.4. Compromising Terms for Time and Distance

Kalki makes use of Tamil terms, which are not in vogue now to denote periods and distances, keeping in view of the events taking place in the historical past. For example, he makes use of kaata tuuram 'a sort of distance' and naazikai 'a sort of period.' Neelameggham translates them by making use of the terms league and hour, respectively.

12.4.5. Adhering to Translation Equivalents

Neelameggham, in many instances, tries to make use of the translated terms instead of using the native vocabulary. The following table will illustrate this.

Eg. No.	Original	Translation
1	kuuTTaanjcooRum, cittiraannamum	Stewed rice and fancy rice
2	cittiraannam mutaliyavaRRai	Picnic rice-dishes
3	kuvaLaikaLum, kumutangkaLum	lily and the blue-lotus
4	iLaniir, akil, cantanam, veRRilai, vellam, aval, pori	tender coconuts, myrrh, candy, jaggery, betel leaves, pressed rice and puffed grain
5	joociyarkaL, reekai caastirattil vallavarkaL, kuRi collukiRavarkaL,viSakkaTikku mantirippavarkaL	Astrologers, expert palm readers, soothsayers and magicians who cured poison-bites

The following translations are interesting to note:

Eg. No.	Original	Translation
6	uTampellaam uurtvapuN Taramaakac cantanam aNintu talaiyil munkutumi vaittirunta	the sandal-paste namam markings of the sect all over his body; he had styled his hair into a topknot on his forehead.
7	paTTai paTTaiyaat tiruniiRu aNintirunta	wearing broad ashen marks on his devout body
8	viirac caiva paatatuuLi paTTar	fanatic Saiva dust-worshiping priest
9	kaavi vastiram aNinta atvaita canniyaaci	the ocher-clad monk who believed in the One supreme Being
10	veRuntaTiyanooTu	wood-brained wastrel

The translator has taken maximum care in translating the dress, attire and appearance. Her translation of talaiyil mun kuTumi into "styled his hair into a topknot on his forehead" (as we see in 6th example) and paTTai paTTaayt thiruwiiRu into "broad ashen marks" (as we see in 7th example) stands as a testimony to her translation skill. In certain instances, it is difficult to say whether the translation has rightly conveyed the description to the readers or not (as we see in the examples 8-10).

12.4.6. Extra Information for Clarification

Neelameggham, in many instances, tries to give extra information to make the native concept clear to the non-natives.

Eg. No.	Original	Translation
1	aaTi aavaNi maatangkaLil	In the windy months of Adi-Aavani (August)
2	a r a m p a i k a L a a k a v u m m e e n a k a i k a L a a k a v u m toonRinaarkaL!	Appeared like the heavenly nymphs Ramba and Menaka!
3	Ponni nati	river Ponni (Cauvery)
4	teevaarap paaTalkaLaiyum tiruvaaymozippaacurangkaLaiyum	captivating devotional poems - Thevaram & Thiru-vaaimozhli
5	manmatanaiyum	Manmatha the God of love
6	calli, karaTi, paRai, pulaangkuzal, uTukku aakiyvai ceerntu captittana.	instruments like salli, karadi, parai, udukku were being tuned together

We can see from example 1, the original text does not have a word equivalent to windy 'having wind'. The translator added

it as extra information as the months of Adi-Avani are windy months. Similarly, in the original text (example 2) there is no equivalent for 'heavenly nymphs.' But the translator added the additional information that Ramba and Menaka are heavenly nymphs for the sake of non-natives or English readers. River Ponni is clarified as 'Cauvery' within brackets in the translated account (example 3). The poems Thevaram and Thiru-vaaimozhli have been described as 'captivating devotional poems' in the translation (example 4), unlike the original. Manmatha has been specified in the translation as 'God of love' in translation (example 4). In example 5, salli, karadi, parai, udukku have been explained with the additional attribute 'instruments like.'

12.4.7. Compromising with the Administrative Terms

The translator mostly gives the translated equivalents for the names of administrative posts which are native words. There is a mismatch between the Tamil Terms and the English equivalents given by the translator. The lexical gaps have been filled up by the translator by the available translation equivalents due to the wanting of the exact translation equivalents. So the equivalents may not be accurate. The following instances will exemplify this.

Eg. No.	Original	Translation
1	taanaatikaari	head of finance
2	taanyaatikaari	head of food supply
3	ciRRaracaraiyum, kooTTattalaivaraiyum, periyakuTittanakaararaiyum	princeling, nobleman or squire
4	makaataNTa naayakarumaana	Commander-in-Chief

ETamil Lexicon gives the meaning 'superintendent of charities' for taanaatikaari. Similarly, taanyaatikaari means 'officer for food.' atikaari in both cases is translated as 'head' which is not true; it merely means 'officer' in Tamil. taNTa naayakar means 'head of an army'; translating makaa taNTa naayakar as 'commander-in-chief' is just filling the lexical gap with the available term in the target language.

12.4.8. Understatements

The translation is not free from understatements or wrong statements. Few stray instances are found here and there. The following examples will exemplify this. Understatements are committed by the translator due to some overlooking. It is difficult to find reasons for the drawbacks.

Eg. No.	Original	Translation
1	palaaccuLai	Jack-fruit
2	vaatamiTTa muuvaril oruvar	One of the debaters

In example 1, palaaccuLai means 'a piece of fruit inside jack fruit' and not simply 'jack-fruit.' This is a case of understatement. (Jack fruit is hyphenated unnecessarily by the translator.) In example 2, the original means 'one among the three debaters.' This is also another instance of an understatement.

12.4.9. Over Statements or under Statements

The translation is not free from overstatements or understatements. Few stray instances are found here and there. The overstatements or wrong statements are committed by the translator due to some overlooking.

Eg. No.	Original	Translation
1	kurutai enRu collaateeTaa! kutirai enRu col! enRaan innoruvan	"Don't say mule. Say mare," corrected the other.
2	ilakkooNa aaraaycci	semantic research

Kurutai is the spoken (metathesized) form of kutirai 'horse'. kurutaidoes not mean 'mule' or 'mare.' Mule is denoted by "kooveerikkazutai" and mare is denoted by "peNkutirai" in Tamil. kurutai is used by Kalki as a spoken form, maybe to denote the inferior quality of the horse (as visualized by the character who uttered it) and not to denote mule or mare. If that is the case, Kalki would have made use of the right Tamil words mentioned above. The instances could be attributed to the translator's imagination. Similarly, "ilakkooNa aaraaycci" denotes 'grammar research' and not 'semantic research' in English. The above-mentioned utterances seem to be instances of overstatements and understatements, respectively.

12.4.10. Mismatches and Omissions

There are stray instances of mismatches and omissions in the translation. The following table will exemplify this. Mismatches and omissions are committed by the translator due to some overlooking.

Eg. No.	Original	Translation
1	kamuku maTTaikaL	platters of plantain-flower petals

2	viruntukkup piRaku kaLiyaaTTam, caamiyaaTTam, kuravaik kuuttu ellaam naTaipeRum. Kuravaik kuuttup paarkka veeNTum enRu enakku aacai!	After the feasting, there would be several
3	entertainments: music, pantomimes, miracle plays, gypsy dancers and mystic oracles. I wish to see the gypsy dance and hear the oracle.	princeling, nobleman or squire
	calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captittana	Several kinds of drums, flutes, pipes and instruments like salli, karadi, parai, udukku
	were being tuned together.	

In example 1, kamuku matai means 'platters of areca nut' not 'platters of plantain-flower petals' as given in the translation. In example 2, there is no mention of ‘miracle plays’ and ‘mystic oracles’ in the original. There are many mismatches in the 3rd example. The original has only the following statement: calli, karaTi, paRai, pullaangkuzal, uTukkuaakiyavai ceerntu captittaana which can be translated as ‘salli, karadi, parai, flute, udukku were being tuned together.’ This series is distorted in the translation with the addition of ‘Several kinds of drums, flutes, pipes’; of course flute, which comes after parai in the original.

12.4.11. Retention of Metaphors and Similes

The metaphors and similes used by Kalki are retained in the translation with the original connotation. The following instances will justify this observation.

Eg. No.	Original	Translation
1	veLLaip paaykaL virikkappaTTa eezeTTup periya ooTangkaL, veNciRakukaLai virittuk koNTu niiril mitantuvarum annap paTcikaLaip pool, meelak kaaRRinaal untappaTTu viraintu vantu koNTiruntana.	About seven or eight large boats with white, spreading sails filled with the breeze were coming swiftly like white swans floating with wide-spread wings.
2	oru maamalaic cikarattin miitu kariyakoNTal onRu tangkiyatu pool	looked like a dark cloud resting atop a mountain peak.
3	ungkaL aRivu ulakkai kozuntutaan!	Your brains are like budding shoots on a pounding block.
4	kaTampuur maaLikaiyin kariya periya mattakajattin miitu pazuveeTTaraiyar, erumaikkaTaa miitu ematarman varuvatu pool vantu koNTiruntaar.	Lord Pazluvoor was coming seated on the dark, huge elephant from Kadamboor Fort: like Yama, the God of
	Justice seated upon a huge water-buffalo!	

Translation of metaphor and simile is always a challenge to a translator. The selection of parallel metaphors or similes may sometimes cause confusion and misunderstanding. The translator of Ponnin Selvan has to be appreciated for carrying out the meaning conveyed by these two types of expression to the TL successfully, almost in all her renderings. For example, the simile "veNciRakukaLai virittuk koNTu niiril mitantuvarum annap paTcikaLaip pool" is translated as 'swiftly like white swans floating with wide-spread wings.' The selection of translational equivalents carries the original meaning as such in this expression. The same thing can be said for the simile in the second example too. But metaphors are not easily amenable to

translation. The metaphor used in TL in example 3 is a difficult one as it is very much a socio-cultural term which is unknown to the TL readers. "ulakkai kozuntu" which means 'rounded end of a pestle' (as given by Tamil Lexicon) which metaphorically means 'stupid person.' The literal translation of metaphor into TL does not carry the metaphorical sense of SL to TL properly. In the 4th example, the simile "erumaikkaTaa miitu ematarman varuvatu pool" is translated as 'like Yama, the God of Justice seated upon a huge water-buffalo'. Kriyavin taRkaalat tamiz akaraati (KTTA) gives the meaning of eman as 'god of death (who rides he-buffalo)' and erumai as 'buffalo. But the translator translates ematarman as 'God of Justice', which may be due to the attributive head tarman 'god of justice' and erumai as 'water-buffalo' Tamil Lexicon gives the meaning of eman as 'god of death' and erumai as 'buffalo'. The translator might have preferred 'water-buffalo' with the attributive noun 'water' to distinguish it from other species of oxen.

12.4.12. Vivid Style of Translation

The translator adopts a style of translation, which makes the reader feel that they are reading the original. The translation at the word, phrasal level and sentential level is worth commendable. The whole of the translated book is full of such instances.

Eg. No.	Original	Translation
1	tanta niRat tennangkurttukaLal capparangkaTTi izuttukkoNTu	dragging their carts covered with canopies of sandal-colored, supple coconut-leaves,
2	kariya tirumeeniyar oruvar viiRRiruntaar. mattakajattin meel anta viirar	A dark, well-built man seated on a finely decorated elephant

3	min oLiyuTan kaNNap paRitta anta vaaL cuzanRa veekattinaal avanuTaiya kaiyil tirumaalin cakkaraayutattai vaittuk koNTu cuzaRRuvatu pool toonRiyatu	The swirling sword flashing like swift lightning in his hand appeared like God
	Vishnu's spinning Chakra (discus)	

The above-mentioned examples stand to exemplify the vivid style of translation used by the translator.

12.4.13. Adherence to Discourse and Tempo

Coherence in the discourse is the salient feature of novels. The tempo has to be kept to induce the reader to continue reading. The translator successfully maintains the coherence in the discourse in her rendering as well as she keeps the tempo of the original intact. The following instances will justify this observation.

Eg. No.	Original	Translation
1 2	aakaa! Itu evvaLavu paakaa! Itu evvaLavu piramaaNTamaana eeri? ettnai niiLam? ettnaai akalam? toNTai naaTTil pallavap peeraracarkaLin kaalattil amaitta eerikaLellaam inta eerikku munnaal ciRu kuLangkuTTaikaL enRee collattoonRum allavaa? vaTa kaaveeriyil viiNaakac cenRu kaTalil vizum taNNiiraip payanpaTuutuvataRkaak maturaikoNTa paraantkarin putalvar iLavaracar iraajaatittar ita kaTal poonRa eeriyai amaikka veeNTumenRu eNNinaaree? Aha! How huge is this lake? How wide and how long? Can we not say that the tanks built by the great Pallava monarchs in the Thondai Kingdom are mere ponds and pools compared with this immense reservoir? Did not Prince Raja-aditya son of King Paranthaka who conquered Madurai, think of building this great tank to conserve the waters of the North Cauvery which were going wastefully into the sea?	Aha! How huge is this lake? How wide and how long? Can we not say that the tanks built by the great Pallava monarchs in the Thondai Kingdom are mere ponds and pools compared with this immense reservoir? Did not Prince Raja-aditya son of King Paranthaka who conquered Madurai, think of building this great tank to conserve the waters of the North Cauvery which were going wastefully looked like a dark cloud resting atop a mountain peak.

2	“aTaTee! itu enna vintai! unakku eppaTi avaLuTaiya niRattaip paRRit teriyum? nii avaLaip paarttirukkiRaayaa, enna? engkee,eppaTi paarttaay? p a z u v e e T T a r a i y a r u k k u maTTum itu terintaal, un uyir unnuTaiyatala...”	"Hey! What is this wonder? How do you know about her complexion? Why, have you seen her? Where? How did you see her? If Lord Pazluvoor knows of this, your life is not yours!"

The translator has defiantly translated these emotion-laden passages using relevant translational equivalents keeping in mind the discourse structure and the tempo of the discourse. At the same time, the translator resorts to translation with the native language style. Sometimes this type of distortion gives the translation the source language flavour which most of the Indian translators invariably do. One can see such nativization or Indianization in novels written in English by the Indian authors.

12.4.14. Persistent Style

The translator retains the narrative style of the Kalki while resorting to translation. The flow of the original book is retained in the translation too. The whole translation stands to testify this statement. There are many joyous occasions in this volume with joyful poems. The translator keeps the style of the original by translating these poems without sacrificing the tempo of the original.

Eg. No.	Original	Translation
1	"vaTavaaRu pongki varutu vantu paarungkaL, paLLiyaree! veLLaaRu viraintu varutu veeTikkaip paarungkaL, tooziyaree kaaveeri puraNTu varutu kaaN vaarungkaL, paangkiyaree!	Come, oh ye young maidens, Look at the North river bubbling by! Come watch, oh ye friends, Look at the White river rushing by! Come, oh come all ye girls,
2	"paciyum piNiyum pakaiyum azika! Mazaiyum vaLamum tanamum peruka!	Let hunger and disease be destroyed; Let enmity be routed; Let rain and fertility increase; Let bounty grow boundless.

Throughout the translated text, the translator maintains her style keeping in mind the historically oriented source language style.

12.4.15. Successful Transferring of the Scenery Descriptions in the Original

The translator is very successful in transferring the description of scenery beauties in the original as such in translation. There are many such instances of such vivid descriptions transferred to the translation. The following is one of many.

Eg. No.	Original	Translation
1	aaTip patineTTaam perukkanRu coozanaaTTu natikaLilellaam veLLam irukaraiyum toTTuk koNTu ooTuvatu vazakkam. anta natikaLiliruntu taNNiir peRum eerikaLum puuraNamaaka nirampik karaiyin ucciyait toTTuk koNTu alaimootik koNTiruppatu vazakkam. vaTa kaaveeri enRu paktarkaLaalum koLLiTam enRu pootu makkaLaalum vazangkappaTTa natiyiliruntu vaTavaaRRin vaziyaakat taNNiir vantu viira naaraayaNa eeriyil paayntu atai oru pongkum kaTalaaka aakkiyiruntatu.	It was common for rivers of the Chozla Kingdom to run with floodwaters touching both banks during the Aadi month festival of Padhinettam Perukku. The lakes fed by these rivers would also be filled to capacity, with waves jostling and colliding upon their embankments. Waters from the river called North Cauvery by the devout, but commonly known as Kollidam, rushed into the Veera Narayana Lake, through the Vadavaru stream and made it a turbulent sea.

The text is full of such instances. The translator adherently follows the source text in the description of sceneries, which is very much essential for carrying the readers to the historical past.

12. 5. Conclusion

The standards of translation are explained in the beginning, and an attempt has been made here to understand the strategies adopted by the translator to render the original in Tamil into English. We can guess that the translation is meant for non-native speakers, especially for those who know English and not Tamil. The translator has to assume that the readers of the translation are not acquainted with the socio-cultural environment of the

novel under consideration. The translator's dictions should be understandable to the readers and, at the same time, should not mislead them. In spite of the stray instances of lacunae, we must say that the translator has successfully translated Ponniyin Selvan from Tamil into English. The strategies adopted by the translator are highly commendable. A translator can learn man things from the translation strategies adopted by Neelameggham.

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Chapter 13

Translation of Science text

13.1. Introduction

Here in this chapter, we will discuss the practical problems concerning the translation of scientific texts in a broad outline of formal and natural languages. We will discuss the characteristics of scientific texts and the need for translating science texts.

13.2. Language of science

We will discuss the language of science under this heading in order to prepare for the problems encountered while translating science texts. The language of science is unique from vocabulary, grammatical structure and discourse structure. This is discussed elaborately here under this heading.

The basic ground of a scientific study is the continuous relationship between a cause and its effect. In other words, whenever there is a cause, there is an effect. In this modern context, the term 'science moved away from its original definition and is presently used for areas of study which do not show the relationship between cause and effect in the traditional sense. Sciences such as political science, psychology, etc. fail under this category.

In the modern world, the areas of knowledge are divided mainly into three categories: 1. Natural science, 2. Social science and 3. Humanities. The natural sciences study the natural phenomenon which are not man-made. Social sciences concentrate on the study of human behavior. The areas under Humanities try to explore the aesthetic and creative aspects of the human mind. In fact, these three categories are not mutually unrelated, but one finds a narrowness of approach in these areas of study. For instance, psychology on the one hand is related to the neuroscience and on the other to social science since the human being is created as the result of a natural process and the society controls his social behavior. This, to a certain extent, affects his psychological behavior. Similarly, in the case of sculpture and architecture, tools of measurement are derived from physical sciences. While the humanities deal with its aesthetic aspects. So far as the process of translation is concerned, it can also be treated as a scientific activity. As a scientist weighs his chemicals in an accurate balance and uses instruments such as microscope, telescope and the like for deciphering knowledge, a translator also uses instruments in his job such as dictionaries, grammar books, encyclopedias etc. A good translator makes a judicious use of his instruments as a scientist does of those available to him. A scientist exhibits scientific temper of mind. He has an open mind on issues and problems and seeks evidence from all sources. A translator, to be successful in his work, must exhibit open-mindedness and consult all resources available to him. He can't afford to be circumscribed, whimsical or emotional.' (Wanchoo, 1965)

A scientific text, whether in original or in translation, is different from other texts because the scientific text is factual and information-oriented. The language of a scientific text is clear, simple and unambiguous. Since science is objective in its approach, the language of a scientific text is also more objective and subjectivity of the author is kept out of it. It is said for the style

of writing that 'style is the man,' implying that the personality of the author is reflected in this style of writing. This may be true in the case of literary genres such as poetry, short story, novel, essay, etc. but it is not applicable to scientific writing, especially in the case of natural sciences. This is why it is said that the language of scientific texts is not subjective but is objective.

Within science itself, the language may vary according to the area under study. For example, the language of mathematics may vary from the language of physics. However, both are objective in their presentation of the subject. In other words, the language of scientific texts is more scientific in making the texts more clear and unambiguous as opposed to the literary texts where the language is subjective. A plant-scientist in his effort to understand the structure of a flower disintegrates it into smaller units. In his description of the structure of the flower, he has to be specific and objective without any scope of deviation from facts. A literature, on the other hand, in his appreciation of beauty personifies a flower and is always subjective in his descriptions. Therefore, the language of a scientific text, as opposed to the language of literary texts, is factual in its content. Every word is concrete and real. The style is not figurative and the language is semantically single layered and less ambiguous.

The terminology used in scientific texts is semantically specific and therefore is referred to as technical terminology. By definition, it is exact, restricted in meaning and has referential meaning. The connotative meanings or suggestions have practically no role to play. Even common terms of spoken language, when used in scientific may get confused. In fact, in all the areas of scientific study, the use of scientific terminology is not only necessary but is also essential. Therefore, it is difficult for a common man to comprehend the scientific discourse because of his ignorance of the concerned subject matter. In scientific language there are several ways of defining terms. For example, the basic terms in mathematics are defined in the light

of theory and theorem and on the basis of these very terms, the whole complex edifice is developed further and is accordingly defined. In other words, the technical terms of scientific texts are not developed in the natural course of language development but are deliberately coined and defined as per the need of the scientific discourse. In brief, the following features are found in the language of all scientific texts:

(1) Scientific language is diachronic and it is not affected by temporal consideration.

(2) Since technical terms are coined by the use of roots and suffixes of classical language, the language of scientific terms, therefore, tends to be hybrid.

(3) Surface level meaing is more important in scientific language than deep level.

(4) Its use is always restricted.

(5) Subjective elements are avoided to the extent possible and therefore, passive configurations are mostly used.

13.3. Need for translation of scientific texts

The translation of scientific texts is an essential need in the modern Indian or Srilankan context since most of the scientific texts are written in English, a colonial heritage, which is not the languge of the masses; consequently, most Indians or Srilankans are not in a position to take advantage of the scientific development within the nation and aboard. They do not get even the preliminary knowledge of scientific achievements. Due to its dependency on a foreign language for scientific learning, Indian or Srilankan society has not made technical advances on par with the technically developed countries. To overcome this situation, it is necessary that our scientists should be encouraged to develop scientific writings in Indian or Srilankan languages.

Till such time, the only course left to us is to depend upon the translation of scientific texts which would not only contribute to our knowledge but also help us in the development and modernization of our languages. Language development not only means the development of vocabulary but also the uses of language in the domains of science and technology. Within the Indian or Srilankan context, whenever scientific text is translated, the gaps in the terminology are filled either by coining terms into our own language systems or by borrowing terms from other Indian or Srilankan languages. In this way, our languges develop scientific registers and become capable of expressing new ideas in new forms.

As stated earlier, the translation of scientific texts also contributes to the modernization of our languages. For instance, the translation of an ordinary book of 18th century scientific text not only enriches the TL but also helps in its modernization.

Before tackling the problems of translating scientific texts, it is necessary to consider the ability levels of the target group, which is a decisive factor in the selection of appropriate equivalents such as words, terms, syles, descriptions, etc. in the translation process. It is obvious that the large student community, besides this group, there might be some smaller groups of people interested in understanding the happenings of the scientific world for the sake of knowledge. From this point of view the scientific literature may be placed in three categories:

a. Text addressed to common masses. (Journalistic writings)

b. Student community (Textbooks, reference material)

c. Expert group (Research papers, dissertations, etc.)

The first category, i.e.scientific literature addressed to masses, may include reports, features, short notes, reviews, columns for general reading on scientific subjects, etc. As

mentioned earlier, in the Indian or Srilankan context, the main source of scientific knowledge is the English language. Therefore, to a certain extent, the scientific information remains restricted to educated elite. To spread this knowledge to the masses, the scientific texts written in English have to be translated into Indian languages or Srilankan with non-technical terms and in an expository style. In this type of translation, the focus is on message rather than on the structure and style of the 'original text.'

The second category, i.e., the student community studying through the media of Indian languages also requires instructional material including textbooks, reference books, workbooks etc. in Indian or Srilankan languages. The language to be used in such material has to be technical but should not be like the one used in the research papers written by scientists. All these textbooks and reading materials have to be developed by translating or adapting or adopting from English sources.

The third category, i.e., an expert group may not require translation as this group is already proficient in the English language. As such, whatever their research findings are, they contribute through English only. But if Indian or Srilankan scientists someday decide to present their research findings in their own tongue, they will have to develop the necessary jargon and styles presented in it.

Keeping in view the constitutional obligations and the growing importance of Indian languages and Srilankan in our national life, efforts are being made by the governmental and non-governmental institutions to develop scientific and technical terminologies by preparing bi-lingual and tri-lingual glossaries, textbooks, etc. in Indian and Srilankan languages. It is evident that for all these tasks, we have to depend upon translation only.

There are many practical problems of translation concerning scientific concepts and ideas from English into Indian

languages or Srilankan languages. It is almost impossible to develop scientific materials in our language without overcoming these problems. In other words, for proper exposition, description, discussion and presentation of the scientific concepts and ideas in Indian languages or Srilankan languages, there are many practical problems that need to be combated properly. The following points should be considered before translating a scientific text.

1. The author
2. The subject matter
3. The translation method and
4. The reader

The original author is supposed to be the authority on the subject who is capable of expressing his ideas in his own language. Generally, scientific subjects fail under the category of specialized or expert knowledge and in its presentation, ideas are more prominent. Thechain of ideas may represent the depth of the content. That is why the understanding of an idea will require previous and subsequent ideas. Otherwise, it may lead to ambiguity. Therefore, just as it is the responsibility of the author or the translator to present the previous ideas similarly, some understanding of the same is expected from the reader as well. Since the style is not an important factor in scientific writing, the personal information regarding the original author may not be relevant. As a result, the translation is restricted to its content only. But for the translator, it is essential to keep view of the level of understanding the subject matter, interest and linguistic competence of the reader. If the level of understanding of the reader is not up to the mark, some brief background/information of the translated text must be given by the translator. The language of the translated text should be unambiguous and the presentation should be methodical.

From the practical point of view, the fundamental problems of the translation of the scientific text can be categorized as follows:

1. Basic knowledge of the subject matter
2. Problem of technical terminology
3. Abbreviations and symbols

13.4. Basic knowledge of the subject matter

While going through the translated scientific texts in Indian languages, one encounters a number of mistakes due to a lack of understanding of the subject matter; otherwise, the translated text may not be useful for the reader. The point is further explained with the help of some examples.

English original: Research is being done on the tissues of the animals belonging to the same species.

Tamil translation: ஒரே இனங்களைச் சேர்ந்த விலங்குகளின் திசுக்களில் ஆராய்ச்சி மேற்கொள்ளப்படுகிறது.

In this example, the translator has misunderstood the word 'species' as plural because of inal –s and hence translated as such. It will be all the more problematic and the English sentence of a scientific text needs expository translation rather than a literal one because of inherent structural differences between the source language (SL) and target language (TL). Look at the following example.

> English original: The essential feature of species formation lies in the incompatibility of the genetic systems evolved by two isolated groups.
>
> Tamil translated version1: இனங்கள் உருவாக்கத்தின் முக்கிய அம்சம் இரண்டு, குழுக்களால் உருவான மரபணு அமைப்புகளின் இயலாமையில் உள்ளது.

Tamil translated version 2: தனிமைப்படுத்தப்பட்ட இரண்டு குழுக்களால் உருவான மரபணு அமைப்புகளின் இயலாமையில் இனங்கள் உருவாக்கத்தின் முக்கிய அம்சம் உள்ளது.

When we compare the two versions of translations given above, we find out that the first one is less understandable than the second version. The reason is that the first version tries to retain the structural pattern of the original English, whereas the second one adopts itself to Tamil pattern.

Nowadays some interdisciplinary areas of scientific studies like zoo-geography, biophysics, biochemistry, biotechnology, etc. are emerging; therefore, for translating such texts, it is necessary that, apart from a high degree of proficiency in the two languages concerned, the translator should also have a proper understanding of the concerned disciplines. If an individual is not competent to translate an inter-disciplinary scientific text, it may be useful to involve other experts of the concerned subjects in the progress of translation, so that all the aspects of the original text may be covered translated appropriately.

An example from an original text from Mathematics is cited below along with its translation to emphasize that a translator must be acquainted with the basic knowledge of the subject concerned.

A universal set is usually denoted by the letter U. We shall now use the digram to represent sets. These diagrams will enable you to easily understand various operations on sets. ஒரு உலகளாவிய கணம் பொதுவாக என்ற எழுத்தால் குறிக்கப்படுகிறது. இப்போது கணங்களைக் குறிக்க வரைபடத்தைப் பயன்படுத்துவோம். இந்த வரைபடங்கள் கணங்களின் மீது பல்வேறு செயல்பாடுகளை எளிதல் புரிந்துகொள்ள உதவும்.

We usually use a rectangle to represent a set U. Elements of

U are denoted by dots inside the rectangle. Elements of any given subset of U are enclosed in a circle or a closed region within the rectangle. When sets have a large number of elements, the dots are omitted, and only the closed region is shown.

> ஒரு கணத்தைக் குறிக்க பொதுவாக ஒரு செவ்வகத்தைப் பயன்படுத்துகிறோம் இன் கூறுகள் செவ்வகத்தின் உள்ளே உள்ள புள்ளிகளால் குறிக்கப்படுகின்றன. இன் எந்தவொரு துணைக்கணத்தின் கூறுகளும் ஒரு வட்டத்தில் அல்லது செவ்வகத்திற்குள் ஒரு மூடிய பகுதியில் இணைக்கப்பட்டுள்ளன. கணம் அதிக எண்ணிக்கையிலான கூறுகளைக் கொண்டிருக்கும்போது புள்ளிகள் தவிர்க்கப்படுகின்றன. மேலும் மூடிய பகுதி மட்டுமே காட்டப்படும்.

It is obvious from the above examples that in the first para the language is quite simple, whereas, in the second para, where certain basic concepts have been dealt with, the language is technical. In the translated text, there is communication gap because the translator seems to be quite familiar with the subject concerned.

13.5. Problem of technical terminology

Technical terms are those words that are defined and used in specific contexts only; therefore, every subject has its own technical terminology. In the process of translation of scientific texts, the selection and use of technical terms are very important. Since science is developing very fast and new terms are created almost everyday in English, it is necessary for the Indian languages and Srilankan languages either to translate these terms by coining new words or any adapting them with little phonographic changes. The commission for scientific and technical terminology, Gov. of India, has laid down some useful principles which are as follows:

1. As far as possible, international terms should be accepted in Hindi and other Indian languages and transcribed, keeping in view the nature of the target languages. Eg.
    a. The terms for elements and compounds such as oxygen, hydrogen, carbon,etc.
    b. Units of weight and measurement such as gram, litere, meter, etc.
    c. The terms based on personal names such as Farrenheit, voltameter, ampere, etc.
    d. Constant such 'g'.
    e. The terms universally used such as radio, petrol, T.V., radar, electron, proton, neutron etc.
    f. Mathematical signs and symbols such as Sin, Cos, Tan, Alfa, Beta, Gama etc.
2. Abbreviation of terms may be used, such as in the Roman script only and their international form may be maintained.
3. Letters of Indian alphabets may be used in geometrical figures, but in Trignometry, Roman or Greek letters should only be used, such as Sin A, Cos B, Tan C etc.
4. Conceptual words should be translated.
5. Indigenously coined terms such as 'Taar' or 'Mahadwip' for continent may be retained. In translation, while selecting an equivalent, one should particularly keep in mind the factors such as semantic specificity and comprehensibility of the item concerned. One should avoid puritanical and anti-reformist tendencies.

6. The objective should be to achieve maximum uniformity in technical terminologies in all the regional langauges (Aggrawal 1967: 88-89).

The major aspects of the translation process of technical terms of science and technology are borrowing foreign terms and standardization of native vocabulary. Apart from this, the internalization of foreign, mainly English, terms and rules for uniformity of the transliteration should also be laid down. In its absence, anarchy might prevail, for instance, in a dictionary from English to Indian language term calorie is spelled in various forms inDevnagari as kelari, klari,Kelari, and kailori, then choosing the right term becomes difficult fo the translator.

Apart from this, the rules of affixing Indian languages are foreign terms that may also be clearly specified. To be more specific, one should clearly understand that in translation process if one has to borrow a technical term from SL into TL. It should be changed accordingly to the natural phonetic structures of the latter. The committee of scientists and linguists, contributed in 1950 by the ministry of education, Govt. of India to look into the standardization of the scientific and technical terminology in Indian languages had also resolved that 'International terms should be adapted in Indian languages and should be assimilated in keeping the phonetic genius of the latter.'

In this connection,, few scholars have been of the opinion that 'These terms should particularly be taken over in their current English form and transliterated in such a way that there should be a uniformity of pronunciation in all the Indian languages (Saksena, 1967: 22).

Keeping all these controversies in view, the ministry of education, India again appointed a committee of linguists in 1951 which recommended that 'Words of modern origin and coined words used internationally as technical terms should generally be adapted in Hindi and other Indian languages in the forms in

which they are used in English book, e.g. gas, penicillin, quinine, plastic, etc.

While looking at the scientific and technical terminologies adapted from English into Hindi one notices that the number of terms in TL in their original SL form is very few. 'In fact, most of the terms have undergone a change both in spelling as well as pronunciation and its main causes have been saving of effort where difficult sounds are substituted by simpler ones. Many examples can be cited form Indian languages where phonetic changes have taken place due to stress-shifting during the course of borrowing form SL, eg. Hydrogen (SL) – Hydojan (TL-Hindi)

Regarding this, one may raise a baise question that during the process of borrowing, is such adaptation a linguistic necessity? In this context, Edward Sapir, a well known American Linguist, has observd that 'The borrowing of foreign words always entails phonetical modification. There are sure to be foreign sounds or accentual particularities that do not fit the native phonetic habits. They are then so changed as to do as little violence as possible to these habits.' (Sapir 1921, Quoted from Saksena 1967, 23)

In fact, the borrowed terms are simplified in TL during the natural course of usage. For instance, 'quinine' has already been simplified in Hindi as kunain and in Marathi koyanel. Likewise, all those borrowed terms whose composition and sequence of letters are not familiar to our writing systems may undergo a change in due course, particularly al the phonetic level.

Keeping all these things in view, it may be advisable for a translator of scientific texts to accept only those forms of borrowed technical terms which are simplified and popularly used by the target language. In this connection it may be relevant to quote the words of Otto Jesperson, a great Danish linguist; 'The more familiar such loan words are, the more unnatural it would be to pronounce them with foreign rules of quality and stress, for this means, in such cases a shuting of the whole speech

apparatus on to a different track for one or two words and then shifing back to the original basis of articulation. An effort that many speakers are quite incapable of and one that is many cases interfere with the natural and easy flow of speech. (Jesperson 1922 quoted from Saksena 1967 25).

13.6. Abbreviations and symbols

The language of science is not only a mere cluster of words but also it has notions, abbreviations and symbols—for example, DDT, AIDS, etc. Therefore, the translator also faces the problems of translating these abbreviations and symbols. Some of the basic challenges posed before the translators are which of the abbreviations and symbols should be translated and which have to be retained as such. For example, the full form for the abbreviation AIDS is 'ACQUIRED IMMUNO DEFICIENCY SYNDROME' which can be translated into Hindi this 'Arjit Pratikaksha Ahaaav Rog'. Likewise the abbreviation DDT denotes three chemical components. So translating such abbreviation in TL may create more problems for the reader. Therefore it is advisable only transliterate these in the TL in their original SL forms.

The language of science has simplified structures that aim to achieve one word one meaning correspondence. Several linguistbelieveon that this kind of relationship can also be applied in other areas. Citing an example from grammar, David Crystal says it is more clear and convenient to write; > Su Pc (A) instead of writing : 'a sentence in English normally consists of a subject, predicate complement and adverbial, the latter being option.''.

13.7. Conclusion

The complexity of scientific and technical translation lies in its very essen, and it lies in the necessity to translate highly

specific terminology. Apart from understanding the terminology itself, the translator must understand the context where it is used for sometimes it is exactly the context that the use of a particular term depends on.Additionally, in terms of translating scientific and technical literature, it is necessary to mention the strictly developed phraseology adopted in this field. This phraseology is used in order to ensure that professionals immediately notice the necessary details (information or a guide to an action). Any deviation from the language adopted among specialists in the field are immediately noticed, resulting in the sense of unprofessionalism on the translator's part. "Well-established documentation language" refers to the use of the same words and expressions, not only in terminology but also in the spheres of general technical and everyday language, a specific type of semi-professional jargon. Replacing these expressions with synonyms is unacceptable.

Additionally, the specific character of translating scientific texts is that a misperception of the meaning of the text by the translator and / or incorrect use of terminology can lead to a complete distortion of the meaning in the translated material. Such shortcomings can be found in texts translated by a translator who has not entirely understood what the text was about or was not familiar with the terminology used in it.

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Chapter 14

Nuances in Machine translation

14.1. Introduction

Machine translation, sometimes referred to by the abbreviation MT, is a sub-field of computational linguistics that investigates the use of computer software to translate text or speech from one natural language to another. At its basic level, MT performs a simple substitution of words in one natural language for words in another. Using corpus techniques, more complex translations may be attempted, allowing for better handling of differences in linguistic typology, phrase recognition, and translation of idioms, as well as the isolation of anomalies.

The term 'machine translation' (MT) refers to computerized systems responsible for the production of translations with or without human assistance. It excludes computer-based translation tools that support translators by providing access to online dictionaries, remote terminology databanks, transmission and reception of texts, etc. The boundaries between machine-aided human translation (MAHT) and human aided machine translation (HAMT) are often uncertain and the term computer-aided translation (CAT) can cover both, but the central core of MT itself is the automation of the full translation process.

14.2. The Translation Tripod

A translation project can be thought of as sitting on a tripod whose three legs are the source text, the specifications, and the terminology. If any of the three legs is removed, the project falls.

Source text - No translation can be done without a source text (i.e., the document to be translated). But for machine translation, an additional basic requirement is that the source text is available in machine-readable form.

Specifications - All translations projects have specifications. The problem is that they are seldom written down. Specifications tell how the source text is to be translated. One specification that is always given is what language to translate into. But that is insufficient.

Terminology - The treatment of terminology could have been included solely under specifications. But the terminology is so important that the actual terminological database (also called a "termbase") supplied with a source text has been listed as a third essential component of a translation job. The aspect of terminology that does fit under specifications is the requirement that the translation job uses a certain termbase into order to achieve desired consistency.

14.3. Machine Translation Process

A typical machine translation process is shown in figure-2. The morphological analysis determines the word form, including inflections, tense, number, part of speech and so on. The syntactic analysis determines which word is the subject, which one is the object, and so on. The semantic and contextual analysis determines a proper interpretation of a sentence from plural results produced by the syntactic analysis. Syntactic and semantic analysis is very often a combined operation and

is executed simultaneously to produce syntactic tree structure and semantic network. The result is an internal representation of a sentence. The internal representation of the target language is often the same as that of the source language, but sometimes the change of internal representation is required. The sentence generation phase is just the reverse of the analysis process.

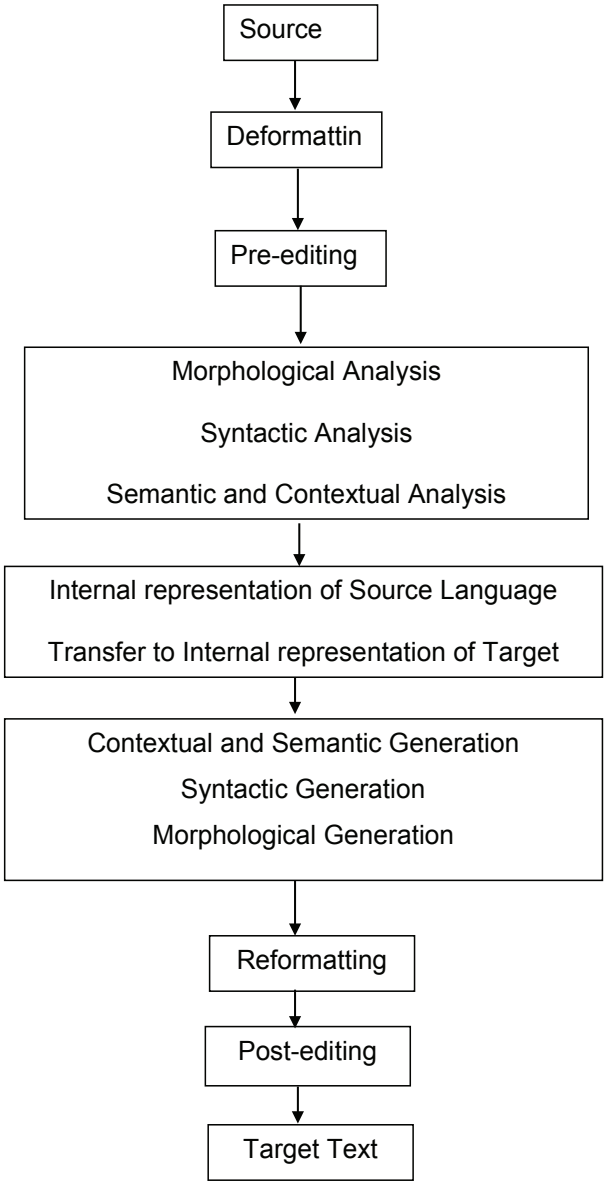
Generally, the process of translation can be classified as follows.

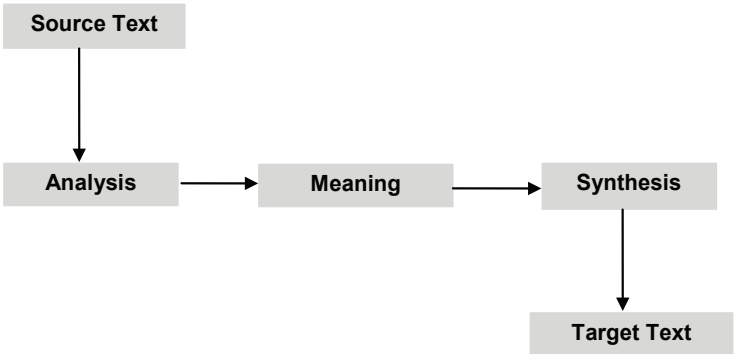
1. Human Translation
2. Machine Aided Human Translation
3. Human Aided Machine Translation
4. Machine Translation

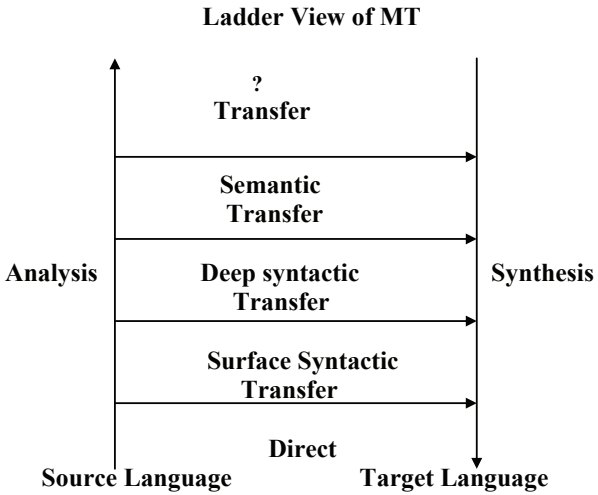
The translation process may be stated as:

1. Decoding the meaning of the source text; and
2. Re-encoding this meaning in the target language.

FIG 2: Machine Translation Process







14.4. Why MT Matters

MT is undoubtedly an important topic - socially, politically, commercially, scientifically, and intellectually or philosophically - and one whose importance is likely to increase. The social or political significance of MT arises from the socio-political importance of translation in communities where

more than one language is generally spoken. The commercial importance of MT is a result of related factors. First, translation itself is commercially important. Secondly, translation is expensive. Translation is a highly skilled job, requiring much more than mere knowledge of a number of languages, and in some countries, at least, translators' salaries are comparable to other highly trained professionals. Moreover, delays in translation are costly. The Eestimates may vary but producing high-quality translations of difficult material is challenging. .

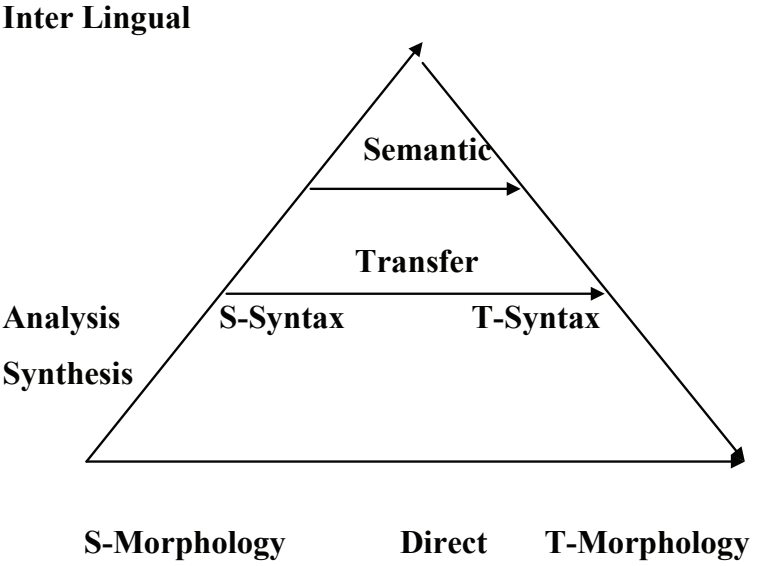
Scientifically, MT is interesting, because it is an obvious application and testing ground for many ideas in Computer Science, Artificial Intelligence, and Linguistics, and some of the most important developments in these fields have begun in MT. To illustrate this, the origins of Prolog, the first widely available logic programming language, which formed a key part of the Japanese `Fifth Generation' programme of research in the late 1980s, can be found in the `Q-Systems' language, developed initially for MT. Philosophically, MT is interesting, because it represents an attempt to automate an activity that can require the full range of human knowledge, i.e., for any piece of human knowledge, it is possible to think of a context where the knowledge is required.

14.5. MT Approaches

Machine translation can use a method based on linguistic rules, which means that words will be translated in a linguistic way. It is often argued that the success of machine translation requires the problem of natural xxxxx to be solved first. Rule-based methods parse a text, usually creating an intermediary, symbolic representation, from which the text in the target language is generated. According to the nature of the intermediary representation, an approach is described as interlingual machine translation or transfer-based machine translation. These methods

require extensive lexicons with morphological, syntactic, and semantic information and large sets of rules.

Fig 3: Pyramid showing comparative depths of intermediary representation, interlingual machine translation at the peak, followed by the transfer-based, then direct translation.



14.5.1 Rule-based machine translation

Rule-based machine translation relies on many built-in linguistic rules and millions of bilingual dictionaries for each language pair. Rule-based methods parse a text, usually creating an intermediary, symbolic representation, from which the text in the target language is generated. Given enough data, machine translation programs often work well enough for a native speaker of one language to get the approximate meaning

of what is written by the other native speaker. The difficulty is getting enough data of the right kind to support the particular method. For example, the large multilingual corpus of data needed for statistical methods to work is not necessary for the grammar-based methods. But then, the grammar methods need a skilled linguist to carefully design the grammar that they use. To translate between closely related languages, a technique referred to as shallow-transfer machine translation may be used.

14.5.2 Dictionary-based machine translation

Machine translation can use a method based on dictionary entries, which means that the words will be translated as a dictionary does — word by word, usually without much correlation of meaning between them. Dictionary lookups may be done with or without morphological analysis or lemmatisation. While this approach to machine translation is probably the least sophisticated, dictionary-based machine translation is ideally suitable for the translation of long lists of phrases on the subsentential (i.e., not a full sentence) level, e.g., inventories or simple catalogs of products and services. It can also be used to expedite manual translation if the person carrying it out is fluent in both languages and, therefore, capable of correcting syntax and grammar.

14.5.3 Statistical Machine Translation

The statistical translation is a type of machine translation in which the data is translated on the basis of predefined statistical models and parameters. This type of translation is different from other types of machine translations. It was introduced by Warren Weaver in the year 1949. He advised the use of statistical and cryptanalytic techniques in computers to translate the text from

the source language to the destination one. Statistical translation focuses on the amalgamation of pure statistics with the linguistic knowledge base. This type of translation uses a large number of documents and their respective translations in different languages in order to develop high-end translation software. The concepts of probability are used in order to make the translation software more intellectual so that it can learn and recognize the basics of a good translation and can decide among several possible translations of a given word or phrase or paragraph is most appropriate based on the context.

Automated translation systems are now growing up too fast and developers are keenly interested in designing a specific type of translation machines to meet specific demands of the customers rather than building up a generic translation machine. If the 100 percent perfection is not the primary consideration, then the machine translation is a good option.

14.5.4 Example-based machine translation

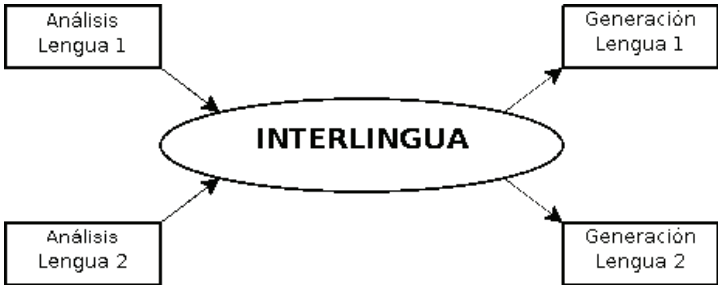
An example-based machine translation (EBMT) approach is often characterised by its use of a bilingual corpus as its main knowledge base at run-time. It is essentially a translation by analogy and can be viewed as an implementation of case-based reasoning approach of machine learning. At the foundation, example-based machine translation is the idea of translation by analogy. When applied to the process of human translation, the idea that translation takes place by analogy is a rejection of the idea that people translate sentences by doing in-depth linguistic analysis. Instead, it is founded on the belief that people translate firstly by decomposing a sentence into certain phrases, then by translating these phrases, and finally by properly composing these fragments into one long sentence. Phrasal translations are translated by analogy to previous translations. The principle of translation by analogy is encoded to example-based machine

translation through the example translations that are used to train such a system.

14.5.5 Interlingual machine translation

Interlingual machine translation is one instance of rule-based machine-translation approaches. In this approach, the source language, i.e,., the text to be translated, is transformed into an interlingual, i.e., source-/targetlanguage-independent representation. The target language is then generated out of the Interlingua. Interlingual machine translation is one of the classic approaches to machine translation. In this approach, the source language, i.e., the text to be translated is transformed into an interlingua, i.e., an abstract language-independent representation. The target language is then generated from the interlingua. Within the rule-based machine translation paradigm, the interlingual approach is an alternative to the direct approach and the transfer approach.

Fig: Demonstration of the languages which are used in the process of translating using a bridge language.



The interlingual approach to machine translation has advantages and disadvantages. The advantage in multilingual machine translations is that no transfer component has to be

created for each language pair. The obvious disadvantage is that the definition of an interlingual is difficult and maybe even impossible for a wider domain. The ideal context for interlingual machine translation is thus multilingual machine translation in a very specific domain.

14.5.6 Word-based translation

In word-based translation, the fundamental unit of translation is a word in some natural language. Typically, the number of words in translated sentences is different because of compound words, morphology and idioms. The ratio of the lengths of sequences of translated words is called fertility, which tells how many foreign words each native word produces. Necessarily it is assumed by information theory that each covers the same concept.

14.5.7 Phrase-based translation

In phrase-based translation, the aim is to reduce the restrictions of word-based translation by translating whole sequences of words, where the lengths may differ. The sequences of words are called blocks or phrases, but typically are not linguistic phrases, but phrases found using statistical methods from corpora. It has been shown that restricting the phrases to linguistic phrases decreases the quality of translation.

14.5.8 Corpus-Based approach

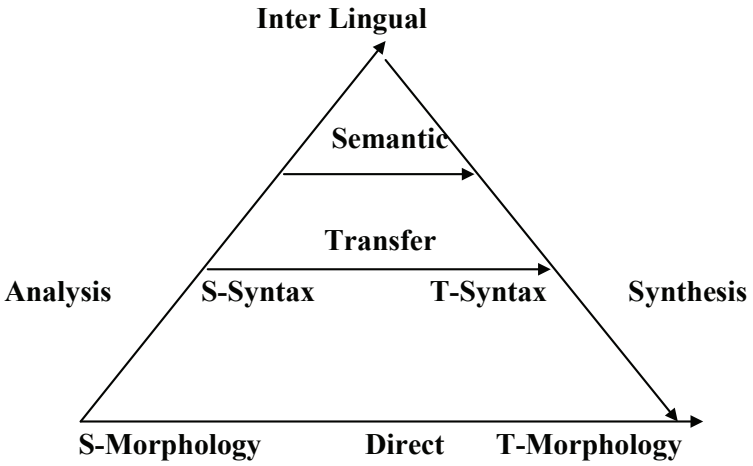
By about 1989, a new era and the "third-generation" began in MT research with the emergence of a wide range of collectively called "Corpus-based" approaches. This represented a new departure in MT research. The corpus-based approaches

include two categories; the first one uses direct information derived from corpora for analysis, transfer and generation of translations. This category includes statistics based, example based and connectionist approaches. The second category makes an indirect use of corpora as a source of information for deriving or compiling lexical, grammatical and knowledge databases. This second category consists of a range of activities such as database compilation, lexical and knowledge acquisition and statistical information to aid or complement rule-based methods.

14.6.Basic Design Strategies of Development of Machine Translation System

The state of the art of development of machine translation systems can be depicted as follows:

Realistic View of MT



A simplistic view:

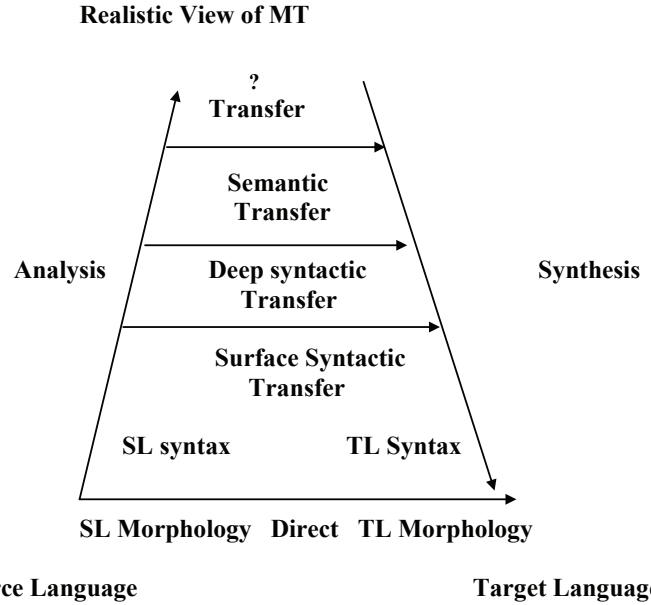
3 Generations of MT Technology

Ist: Direct

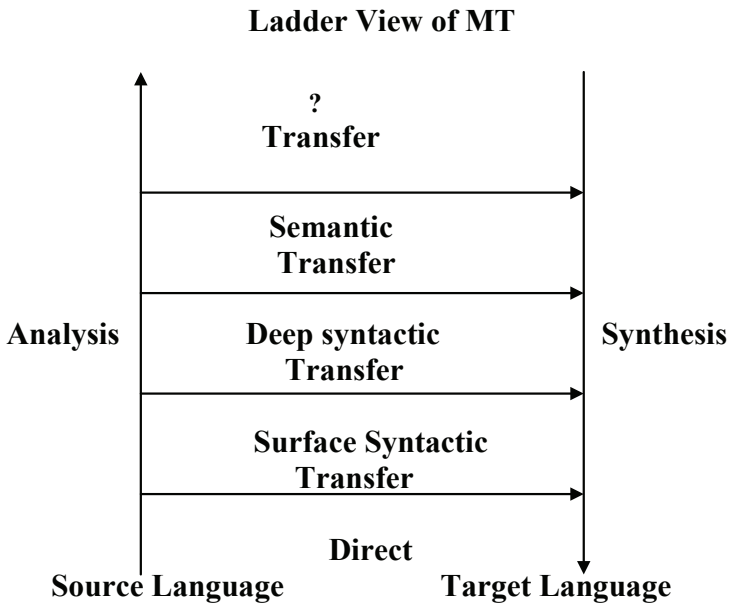
2nd: Transfer

3rd : Interlingual

Ladder View of MT



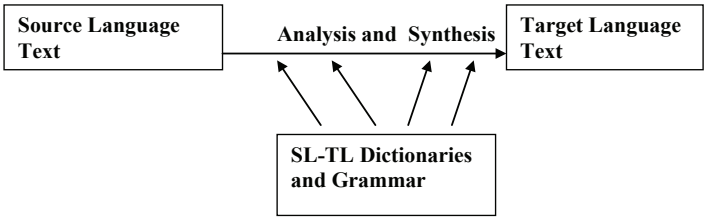
An Interesting Notion: R & D effort is proportional to the path length



Systems are designed either for two particular languages (bilingual systems) or for more than a single pair of languages (multilingual systems). Bilingual systems may be designed to operate either in only one direction (unidirectional) or in both directions (bidirectional). Multilingual systems are usually intended to be bidirectional; most bilingual systems are unidirectional. In overall system design, there have been three basic types.

14.6.1 First Strategy

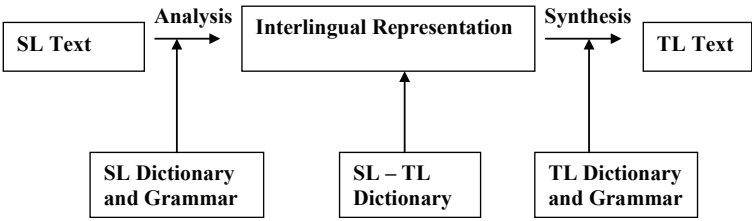
First Approach



The first type is generally referred to as the 'direct translation' approach: the MT system is designed in all details, specifically for one particular pair of languages. The translation is direct from the source language (SL) text to the target language (TL) text; the basic assumption is that the vocabulary and syntax of SL texts need not be analyzed any more than strictly necessary for the resolution of ambiguities, the correct identification of TL expressions and the specification of TL word order; in other words, SL analysis is explicitly oriented to one particular TL. Typically, systems consist of an extensive bilingual dictionary and a single monolithic program for analyzing and generating texts; such 'direct translation' systems are necessarily bilingual and unidirectional.

14.6.2 Second Strategy

Second Approach

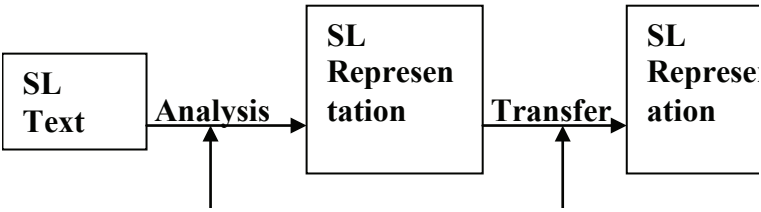


The second basic design strategy is the interlingual approach, which assumes that it is possible to convert SL texts into representations common to more than one language. From such interlingual representations, texts are generated into other languages. The translation is thus in two stages: from SL to the interlingua (IL) and from the IL to the TL. Procedures for SL analysis are intended to be SL-specific and not oriented to any particular TL; likewise, programs for TL synthesis are TL-specific and not designed for input from particular SLs. A

common argument for the interlingua approach is the economy of effort in a multilingual environment. Translation from and into n languages requires n(n-1) bilingual 'direct translation' systems, but with translation, via an interlingua, just 2n interlingual programs are needed. With more than three languages, the interlingua approach is claimed to be more economical.

14.6.3 Third Strategy

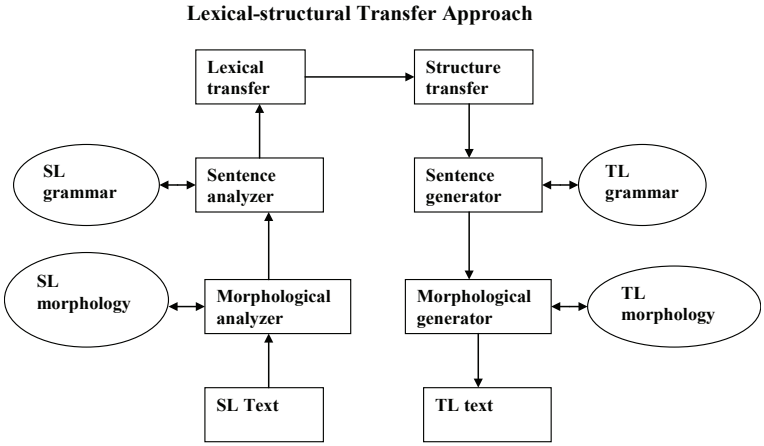
Third Approach



The third basic strategy is the less ambitious transfer approach. Rather than operating in two stages through a single interlingual representation, there are three stages involved underlying (abstract) representations for both SL and TL texts. The first stage converts SL texts into abstract SL-oriented representations; the second stage converts these into equivalent TL-oriented representations; and the third generates the final TL texts. Whereas the interlingua approach necessarily requires complete resolution of all ambiguities in the SL text, so that translation into any other language is possible. In the transfer approach only those ambiguities inherent in the language in question are tackled; problems of lexical differences between languages are dealt with in the second stage (transfer proper). Transfer systems consist typically of three types of dictionaries (SL dictionary/ies containing detailed morphological, grammatical and semantic information, similar TL dictionary/ ies, and a bilingual dictionary relating base SL forms and base

TL forms) and various grammars (for SL analysis, TL synthesis and for the transformation of SL structures into TL forms).

14.6.4. Lexical Transfer approach



The direct translation approach was typical of the "first generation" of MT systems. The indirect approach of Interlingua and transfer based systems is often seen to characterise the "second generation" of MT system types. Both are based essentially on the specification of rules (for morphology, syntax, lexical selection, semantic analysis, and generation). Most recently, corpus-based methods have changed the traditional picture. During the last five years, there is a beginning to emerge a "third-generation" of hybrid systems combining the rule-based approaches of the earlier types and the more recent corpus-based methods. The differences between direct and indirect, transfer and interlingua, rule-based, knowledge-based and corpus-based are becoming less useful for the categorization of systems. Transfer systems incorporate interlingual features (for certain areas of vocabulary and syntax). Interlingua systems include transfer components; rule-based systems include increasing use of probabilistic data

and stochastic methods; statistics- and example-based systems include traditional rule-based grammatical categories and features; and so forth. These recent developments underline what has always been true, namely that MT research and MT systems adopt a variety of methodologies to tackle the full range of language phenomena, complexities of terminology and structure, misspellings, 'ungrammatical' sentences, neologisms, etc. The development of an operational MT system is necessarily a long-term 'engineering' task applying techniques that are well known, reliable and well tested.

14.6.65 Types of translation demand

When giving any general overview of the development and use of machine translation (MT) systems and translation tools, it is important to distinguish four basic types of translation demand.

- The first, and traditional one, is the demand for translations of a quality normally expected from human translators, i.e., translations of publishable quality – whether actually printed and sold, or whether distributed internally within a company or organisation.
- The second basic demand is for translations at a somewhat lower level of quality (and particularly in style), which are intended for users who want to find out the essential content of a particular document – and generally, as quickly as possible.
- between participants in one-to-one communication (telephone or written correspondence) or of an unscripted presentation (e.g., diplomatic exchanges.)
- The fourth area of application is for translation within multilingual systems of information retrieval, information extraction, database access, etc.

14.7.MT Works

Machine translation (MT) is the automatic translation of human language by computers. MT dates back to 1949 when Warren Weaver came up with a memorandum that effectively launched MT research. This was followed by a demonstration of a simple system for translation from Russian to English in 1954. Most of the systems at this time were using the direct approach. Research in MT came to a standstill after the ALPAC report, which highlighted the failures of MT systems. After this report, in the late 1970s, there was considerable interest in MT using transfer and interlingual approaches based on linguistic rules. In the recent past (late 1980s), with the emergence of corpus-based approaches there is enormous interest in developing MT systems, both academically and commercially.

In an overall system design, there have been three basic types. The first (and historically oldest) type is generally referred to as the 'direct translation' approach, in this the MT system is designed in all details specifically for one particular pair of languages. The second basic design strategy is the interlingua approach, which assumes that it is possible to convert SL texts into representations common to more than one language. The third basic strategy is the less ambitious transfer approach. Rather than operating in two stages through a single interlingual representation, there are three stages involving underlying (abstract) representations for both SL and TL texts.

In the 1950s and 1960s, research tended to polarize between empirical trial and error approaches, often adopting statistical methods with immediate working systems as the goal and theoretical approaches involving fundamental linguistic research and aiming for longterm solutions.

Research after the mid-1970s had three main strands:

1. The development of advanced transfer systems building upon experience with earlier interlingua systems.
2. The development of new kinds of interlingua systems
3. The investigation of techniques and approaches from Artificial Intelligence.

Since 1989, the dominance of the rule-based approach has been broken by the emergence of new methods and strategies called 'corpus-based' methods. Firstly, a group from IBM published in 1988 the results of experiments on a system based purely on statistical methods. The effectiveness of the method was a considerable surprise to many researchers and has inspired others to experiment with statistical methods of various kinds in subsequent years.

Secondly, at the very same time, certain Japanese groups began to publish preliminary results using methods based on corpora of translation examples, i.e., using the approach now generally called 'example-based' translation. For both approaches, the principal feature is that no syntactic or semantic rules are used in the analysis of texts or in the selection of lexical equivalents.

A statistical translation model (STM) is a mathematical model in which the process of human language translation is statically modeled. Thus the "candied" project, aimed at developing an experimental machine translation system, was born at IBM TJ Watson Research Center. Candide is a system for automatic translation of French text to English text. It uses methods of information theory and statistics to develop a probability model of the translation process. This model, which is made to accord as closely as possible with a large body of French and English sentence pairs, is then used to generate English translations of previously unseen French sentences. Researchers

at IBM first described such a statistical Model in citeBrown 93. Their models are based on a string to string noisy channel model. The channel converts a sequence of words in one language (such as English) into another (such as French). The channel operations are movements, duplications, and translations, applied to each word independently. Mathematical details are fully described in (Brown et al., 1993).

Statistical translation model parameters are automatically estimated using a corpus of translation pairs. STMs have been used for statistical machine translation, word alignment of a translation corpus, multilingual document retrieval, automatic dictionary construction, and data preparation for word sense disambiguation programs. Developing better results fronm STM is a fundamental issue for those applications. One criticism of the IBM system STM is that it does not model structural or syntactic aspects of the language. The STM was only demonstrated for a structurally similar language pair (English and French).

Corpus-based approach took an important role since 1990. With the increasing availability of large amounts of machine-readable text in the web, the possibility of making this information useful for MT purposes opened the gateway for corpus-based approach. A corpus is essentially a large collection of texts. Various research centres and other organizations around the globe are involved in developing corpus resoures such as monolingual, bilingual and multilingual databases. BNC Corpus, LondonLund Corpus, Brown Corpus, CIIL Corpus are some to mention. In developing MT systems, a bilingual corpus is an important resource. This resource is essential because they are parallel translations of the language pairs.Corpus-baseded approach is a method that uses this bilingual corpus. Statistical based method and Example-based method are the two fundamental approaches in corpus based MT.

Example-Based Approach is another method that gained popularity. Example-based MT has progressed to scalable machine translation solutions. The most extensive exploration of the EBMT approach has been in the ATR project known as "Transfer Driven MT' for spoken language translation. Other examples of the Japanese interest in the example-based method are the research at Hitachi and Kyto.

An example of the integration of example-based methods with other approaches is found in the SHALT project at IBM Japan. This is characterized as a knowledge based multilingual, multidomain MT project, influenced in a number of respects by the CMU KBMT89 model. It employs five types of knowledge resources: grammar rules, concept definition, mapping rules between syntactic and conceptual structures, conceptual paraphrasing rules, and a corpus of example sentences. There has been recent interest in EBMT systems that are based on the extraction of the translation patterns or templates from bilingual corpora.

14.7.1. Related Works from World

One of the early literary uses of computers is said to be the computer-generated concordance of the Bible in 1957. Thereafter it continued to help literary scholars to develop new ways to use computers for analyzing text, generate rhyme list, frequency counts and reverse in dicing. With the advent of accurate Optical Character Readers (OCR) in the 1960's, computers were being used in comparing texts. OCRs also became increasingly popular with lower costs and richer performance over the years as they offered machine-readable texts, saving the drudgery of manual text entry work.

Most of the early work on Machine translation, also known as automatic translation, mechanical translation, or simply MT is

reported from the USA and then USSR. Some work was also done in the UK, Italy and Israel. These efforts were based on word-to-word translation schemes as it predates the important work in linguistics and computer science on syntax, grammar formalisms and parsing.

During the 1950's there were several research projects on MT in the USA. One of the famous systems is the Georgetown University-IBM joint project for translation from Russian into English. US Govt. invested a significant amount of research funds in the late '50s and early '60s, mainly to develop Russian-English MT systems. In 1964 an Automatic Language Processing Advisory Committee (ALPAC) was constituted by US Government to advise the Department of Defence, Central Intelligence Agency and the National Science Foundation on research and development in the general field of mechanical translation of foreign languages. This committee in its report (1966) stated the impracticability of such systems, which resulted in suspension of Government funding in this field. As a consequence, there has been very little specific research in MT conducted in higher Institutions in the US. However, the experts who had been working in this area moved over to private sector and succeeded in developing a workable system 'SYSTRAN' which was productionised in 1969 and was adopted at several places by 1973 with additional improvements made afterwards. These achievements elsewhere once again stimulated interest and also large scale funding by the US Government.

In Japan, research in MT began as early as 1957 at Denki Shikenjo (presently Electro-Technical Laboratory, Tsukuba) and universities. The attempt was largely limited to basic research without any practical application.

In France, a Study Group for Machine Translation GETA was founded in 1971, although isolated research in MT was going on since 1961. Using their past experience, the goal of "Perfect

machine translation" was abandoned in favour of "human aided machine translation" (HAMT).

European Community was also becoming interested in MT since the 1960s and sponsored GRENOBLE Project and number of other projects. The involvement of the European Community led to some kind of renaissance, which helped to overcome the disastrous consequences of ALPAC report. EUROTRA Co-ordination group was established in 1978 with participation from competent university Institutes of all member states of the commission of the European Community (There are twelve member states and nine official and working languages). The duration of the programme was set at five and a half years and the community budget was to be 16 million ECUs. This was to be complemented by 10 million ECUs of direct National contributions, as EURPTRA is a cost-sharing programme. Yet another programme "Multilingual Action Plan (MLAP) was also initiated in Europe in 1977 for the productivity of EC translation services and Trans European Information flow.

Canada is a bilingual country with English and French as its official languages. Canadian Government had also been supporting several R&D Projects in the area of MT. One of the most successful Machine Translation systems TAUM METEO was put into operation since 1977 and provided translation of weather forecasts sentences in English and French. It has no pre-editing or post-editing and is fully automatic.

These were some of the early attempts towards MT all over the world. Intense activities in this area have been witnessed in the 80s and 90s, with advances both in computational linguistics and computer science, stimulating large scale funding by Government agencies in the United States and elsewhere. It is a testimony to this intense interest in the area of MT worldwide.

14.7.2 Related Works in India

Machine translation works have been started seriously in the middle of the 1980s. The following are the milestones of MT works in India.

14.7.2.1 Anusaaraka

A machine aided translation system (Anusaaraka) among Indian languages has been built with funding from the TDIL project. The Anusaaraka system presents an image of the source text in a language close to the target language. In the image, some construction of the source language (which does not have equivalences in the target language) spill over to the output. Anusaarakas has been built for five pairs of languages: Telugu, Kannada, Marathi, Bengali and Punjabi to Hindi. They are available for use through e-mail servers. Anusaarakas follows the principle of substitutability and reversibility of strings produced.

14.7.2.2 MaTra

The Natural Language group of the Knowledge Based Computer Systems (KBCS) division at the National Centre for Software Technology (NCST), Mumbai is working on MaTra, a human-aided transfer-based translation system for English to Hindi. The work is supported under the TDIL project. The domain being explored is news, but the approach is applicable to any domain. The system breaks an English sentence into chunks, analyzes the structure and displays it using an intuitive browser-like representation, which the user can verify and correct, after which the system generates the Hindi. Ambiguities are resolved as they occur by checking with the user. A prototype that can translate simple (single verb group) sentences with occasional human intervention has been developed. A document

categorization system has been developed that can automatically classify a news item into one of a set of ten categories, based on a statistical model arrived at after training with a manually created training set. The group is currently developing a practical framework for the syntactic transfer of compound-complex sentences from English to Hindi.

14.7.2.3 ANGLABHARATI

The Machine Aided Translation System ANGLABHARATI, for translation from English to Hindi for the specific domain of Public Health Campaign has been developed and is being installed at the user(s) sites for field testing. This technology is proposed to be extended to another domain for translation of Financial and Supplementary Rules of Government of India and related correspondence. The ANGLABHARATI project was launched by Professor R. M. K. Sinha at the Indian Institute of Technology, Kanpur in 1991 for machine-aided translation from English to Indian languages.

14.7.2.4 ANUBAAD

Work on a knowledge-driven generalized example-based Machine Translation system from English to Indian languages is being carried out in the ANUBAAD Project at the Computer Science and Engineering Department, Jadavpur University, Calcutta. It is currently translating short single paragraph news items from English to Bengali. Headlines are translated using knowledge bases and example structures. The sentences in the news body are translated by analysis and synthesis. Semantic categories are associated with words to identify the inflections to be attached in the target language and to identify the context in the sentence. Context identification is also made by using context templates for each word.

14.7.2.5 UCSG-based English-Kannada MT

The CS Department at the University of Hyderabad has worked on an English-Kannada MT system, using the Universal Clause Structure Grammar (UCSG) formalism, also invented there. This is essentially a transfer-based approach, and has been applied to the domain of government circulars, and funded by the Karnataka government.

14.7.2.6 UNL-based MT between English, Hindi and Marathi

The Universal Networking Language (UNL) is an international project of the United Nations University, with an aim to create an Interlingua for all major human languages. IIT Bombay is the Indian participant in UNL and is working on MT systems between English, Hindi and Marathi using the UNL formalism. This essentially uses an interlingual approach—the source language is converted into UNL using an 'enconverter', and then converted into the target language using a 'deconverter'.

14.7.2.7 Indian Language to Indian Language Machine Translation System (ILMT)

The Linguistic Department of Tamil University, Thanjavur, in collaboration with IIT Hyderabad, is currently working on the ILMT project. The objective of this project is to develop machine translation system from Indian languages to Indian languages. They are doing Tamil to Malayalam and Malayalam to Tamil machine translation. The systems would be real-life systems, with a given level of translation accuracy, and they would be capable of further improvement using machine learning techniques. It will also lead to the development of basic tools and lexical

resources for Indian languages, such as POS taggers, chunkers, morph analysers, bidirectional bilingual dictionaries, annotated corpora, etc. The general framework of the system would be domain independent but the domains presently included are Tourism, General and Health.

The system first deals with the analysis of the source language and then the translation to the target language is done based on the analysis. Since the Indian languages are mostly similar and share almost the same grammatical structures, mainly shallow parsing would be done to extend. Other modules involved are Pruning, Lexical Substitution, Word Generation and the Sentence Generation. These modules are used for the bilingual mapping. A transfer grammar would give the mappings between source language constructions and target language constructions. An Annotated corpus is used for training the POS and Chunking process.

14.27.2.84 NLP works and MT works in Malayalam

Malayalam has initiated its technological development well in advance. It has made use of all the opportunities given to it for making it suitable for digitalization and computerization. The references listed below stand to establish its efforts in fulfilling the need of the day i.e., technological development. Governments, both state and central, funded liberally for the technological development of Malayalam. This helped it to develop MT systems, wordNet and other NLP systems. Private organizations also contributed to this mission. Many individuals, both from inside and abroad, literally worked for Malayalam computing. The organizations such as CIIL, Mysore, Kerala University, Trivandrum, Chochin University of Science and Technology, Indian Institute of Information Technology and Management-Kerala (IIITM-K), Trivandurm, Amrita University, Coimbatore, IIITM-K, CDAC, Trivandrum need to be appreciated

for their efforts in uplifting Malayalam in the era of Information Technology. Malayalam is now prepared for the full-fledged digitalization as visualized by the central government. Of course, there are still many unfinished works. For example, MT systems are yet to be modified to make it suitable for the general users. Malayalam WordNet is to be expanded or augmented to make it on par with European languages. There are many problems with the Unicode slots allotted for Malayalam. Malayalam needs more slots for proper grammatical analysis. Still scholars convert Malayalam into Roman and then into Malayalam after grammatical analysis. WX transliteration system adopted for inputting Malayalam is notoriously bad. This problem has to be solved. Many computational tools developed so far have to be made available as open-source. The language resources such as text corpus, speech corpus, parallel corpus, etc. have to be shared and made available to the general users. Cloud sourcing can be encouraged to minimize efforts. Repetition of works needs to be avoided. Resources available to one have to be shared with others. There should be combined efforts for the technological development of Malayalam.

C-DAC, Thiruvananthapuram (formerly ER&DCI), is one of the thirteen Resource Centres (Resource Centre for Indian Language Technology Solutions) set up across the country by the Ministry of Communications and Information Technology, Govt. of India under the TDIL (Technology Development for Indian Languages) programme. The Language of focus at C-DAC Thiruvananthapuram is Malayalam, the official language of the state of Kerala.

Development of Malayalam enabled core technologies and products would give an impulse to IT-enabled services in the state. The comprehensive IT solutions developed would enable the citizens of Kerala to enhance their quality of life using the benefits of modern computer and communications technology through Malayalam. They have been successful in

developing a variety of tools and technologies for Malayalam computerization and taking IT to the common Malayalee in his local language. Various Government departments have purchased "Aksharamaala" software for Malayalam word processing. Ezuthachan, the Malayalam Tutor, also has good demand among non resident Malayalees.

- Knowledge Tools for Malayalam such as Portal, Fonts, Morphological Analyzer, Spell checker, Text Editor, Search Engine and Code Converters.
- Knowledge Resources like Malayalam Corpora, Trilingual (English-Hindi-Malayalam) Online Dictionary and Knowledge bases for Literature, Art and Culture of Kerala.
- Human Machine Interface systems comprising of Optical Character Recognition and Text to Speech Systems.
- Services like E-Commerce application and E-Mail Server in Malayalam and
- Language Tutors for Malayalam and English.
- IIIT, Hyderabad, along with the Linguistic Department of Tamil University, is working on a Morphological Analyser for the language Malayalam. This morph analyzer is based on Paradigm method and they are using ANUSAARAKA tool for developing it. The system is in testing stage and it includes the morphological analysis of seven categories of Malayalam language. They are verb, noun, adjective, adverb, NSP, Post Position and avyaya. The system is almost in a working stage and now the group is resolving the issues noticed in the testing phase.

Thesis work on Morphological Analyzer for Malayalam Nouns, following Paradigm based approach, is available

(M.Tech Project by Aswathy, P.V., at Center for Excellence in Computational Engg. and Networking, Amrita University, Coimbatore).

What has been done for the Technological Development of Malayalam is comparatively less when compared to European languages. We have to go a long way to achieve the desired goal. All the institutions, including private sector institutions have to work for this. Computer Scientists and Linguists (including language experts) have to work hand in hand with a consolidated and time scheduled target. Nowadays Google has a few NLP systems for Malayalam, say for example, Translators, OCRs, etc. But Google works by statistical method, which is now always reliable. Moreover, depending on Google may be dangerous sometimes. So we have to develop our own NLP or computational tools and resources for the technological development of our languages, say, for example, Malayalam. Students are our strength. They have to be encouraged to work on Malayalam NLP. We have to motivate them into Malayalam NLP. The governments, both central and state government have to fund the technological development of Malayalam.

14.82.5 Conclusion

We have learnt from this chapter that NLP works are the order of the day and that NLP works have various dimensions and the most important of them is MT. Developing the MT system is going on for many decades and at the advent of the development in the computer system, the MT system also gets improved to cater to the present need. At present, though developing an automatic MT system is beyond reach, semi-automatic or domain-specific automatic MT system is feasible. Such works are attempted at global as well as Indian level.

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Chapter 15

Translation in India

15.1. Introduction

The word 'translate' comes from the Latin 'translatio' where 'trans' means across and 'latus' means carrying; the word thus means the carrying across of meaning from one language to the other. The various Indian language words for translation do not convey this meaning. Anuvad (speak after), bhashantar (linguistic transference), tarzuma (reproduction), roopantar (change of form), vivartanam (change), mozhimattam (change of script)—what P. Lal, one of India's well-known translators, has described as 'transcreation'. This is a process whereby the translation, rather than an easy transference of meaning from one linguistic system to the other, becomes a retelling by the translator in another language. So this implies that our basic concept of translation was different, and we need to explore if this is because classical Indian critical theories conceptualized it differently.

15.2. Language Situation in India

Language is the most creative form of communication. In terms of culture, it is not reverend and is transmitted from generation to generation. India, as we understand, is a multilingual,

multiracial and pluricultural country. Many languages are spoken in India, out of which twenty-two have been declared as scheduled languages. In such a setting, it is natural that people speak two or more languages. They may have different degrees of competence in the four language skills (i.e., reading, speaking, writing, and understanding) of the extra language/ languages they have acquired depending on the intensity of their exposure.

15.3. Importance of Translation in a Pluricultural Society

Language is central to education and is the key to the understanding of the world of knowledge. Each language has its own speech community and its own cultural and linguistic heritage. It is humanly impossible to know all the languages spoken in the world. One can acquire knowledge on some of the language. The translation is an effective means of communication among different speech communities that speak different languages. In other words, effective communication across different languages is possible because of translation.

By using the translated materials available in one's language, it is possible for one to know about the culture of the new speech community. Translation helps one to get relieved from the burden of learning a new language. As translation is a complex process of transferring information from one language into another language effectively, it deserves to be put into vigorous research and various case studies. The job of a translator is a challenging one. Though a translator cannot be equated with a creative writer, his work cannot be underestimated as he renders a great service. We could know about the great work of literature like the Bible, the Mahabharata, the Ramayana, and the Gita only through translation. These works have been translated into a number of different languages in the world. They have

become very popular as the translated versions of them are available to the people of different speech communities. Thus the translation serves as a means of the proliferation of knowledge of several kinds. It serves as an essential tool for international understanding.

Translation helps a language to expand its range of utility. The translated materials available to the language help it to explore new vistas of knowledge and also enable it to express the newly acquired information effectively. Thus, translation plays a key role in the utilization, addition and expansion of a language. Translation makes it possible for a language to enrich its textual and literary store. A target language can go through the phonological, lexical and syntactic systems of the source language. Many languages resort to transliteration and loan translation in building up their vocabulary.

Translation leans heavily on the cultural context and the awareness of the translator about the cultural context in which the source text or material was written and the context into which it is to be fabricated is important. So translation often manifests remarkably the similarity and differences between cultures and civilizations of the source language and target language.

Translation also serves as an academic exercise. Teachers have made use of translation as an essential tool to impart knowledge and to practice language teaching. A new dimension on comparison and contrasting of languages emerges out and studies on translation culminate as a new discipline of research along with linguistic and cultural studies. History has created India as a multilingual nation. There are 22 languages that have declared as scheduled languages by the constitution of India. They are Assamese, Bengali, Bodo, Dogri, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Nepali, Maithili, Malayalam, Manipuri, Marathi, Odiya, Punjabi, Sanskrit, Santhali, Sindhi, Tamil, Telugu and Urdu. This situation makes translation as an

inevitable exercise. Lakshmi (1993: 2-3) lists down the following as the reasons for the importance of translation and its practical utility of India:

1) The medium of instruction has been changed into regional languages even at the university level.

2) Most universities are now planning to offer special courses in translation.

3) The Sahitya Academy, New Delhi, is encouraging the translation of regional literature from one language to another and into English.

4) The regional press is rapidly expanding. Journalists who work under pressure on the deadline have to be aware of the process.

5) Translation from one Indian language to another is necessary for national integration.

6) The urban society which is multi-lingual, need the translation to permit to communicate with and understand each other better.

15.4. Role of English in school

English has been taught as a vsecond language from the first standard to twelfth standard in schools of Tamilnadu. This has been done with the motivation that by the completion of twelfth standard, the students will be proficient in English to make use of the rich source of knowledge in English in the form of books or other written materials. Though the curriculum has been designed to develop the four skills in English, i.e. , reading, listening, understanding and writing, in the absence of a proper environment to speak English, spoken skill is given least preference in schools (with the expectation of Anglo-Indian schools and few other schools). Students are encouraged mainly

to read and write and understand English. So, indirectly English has been taught to develop it as a library medium. Adequate importance has been given directly or indirectly in developing the skill of translating English into Tamil. The academic community has felt that knowledge, especially the scientific and technological expertise, has to be borrowed from English only. This situation has its implications in our longstanding contact with English as dictated by history.

The anxiety among the politicians and other promoters of Tamil to develop Tamil as a medium of instruction at the higher levels of learning, which includes professional courses such as medicine and engineering, has created a situation to write textbooks in Tamil by translating or transcribing from English. The politicization of language issues has its repercussion in promoting translation. Textbooks in Tamil have been manufactured (rather than produced) by making use of tailor-made or ready-made dictionaries of technical terms and scientific terms. As English happens to be the primary source of information, materials are produced in Tamil mainly by translating English into Tamil.

In the school situation, it has been felt by the academicians that English has to be promoted seriously as a second language as it happens to be the source language for many disciplines. A bilingual situation is developed in English-medium school in which the subjects have been taught in English making use of Tamil as a translation-medium and the discourse between the students and the teachers are made mixing the codes of English and Tamil. In this situation translation in all its forms has been exploited by the teachers for explaining information in English into Tamil. In a sense, translation has been skillfully used by the teachers to teach the students who have opted for English medium.

Even the English language has been taught with the help of translating English words and sentences into Tamil. There are

occasions in which English grammar has been contrasted with that of Tamil. Questions are asked to translate passages from English into Tamil and vice-versa. Interestingly translation skill has been promoted unidirectional, which is from English into Tamil rather than vice versa. Indirectly it reflects the situation in which there is a great demand for translating materials from English into Tamil and not other way round.

15.5. Translation in India: A brief overview

India is a multi-lingual country and has always been so. There are two distinct language families in India—the Indo-Aryan and the Dravidian. The most ancient of the Dravidian languages are Tamil, the others being Kannada, Telugu and Malayalam, which evolved later than Tamil. The major Indian languages of today derive from either of the two groups and sometimes two Indian languages might not have many linguistic traits in common. For instance, translation from Hindi to Malayalam means that translation is between two languages that are radically different, although they belong to the same region called India. But despite this diversity, we can safely state that Indian languages own a shared sensibility, partly derived from the common heritage of Sanskrit and ancient theories of literature and language.

Sanskrit was the dominant language in the northern part of India in the ancient times but other languages like Prakrit, Pali and Apabhramsa were used as languages of communication by the common masses. Sanskrit was the language of literature and religious rites. But even in the Sanskrit plays of Kalidasa and other playwrights of the time, the women and lower caste/class characters speak Prakrit or other dialects like Sauraseni and Magadhi. It was normal and acceptable to change from one dialect into another or one language into another in the course of the same text. Devy points out, 'The extent to which bilingual

literary production has been accepted in India as a normal literary behaviour, and the historical length of the existence of such practice are indicative of India's "translating consciousness"' (136).

As India passed into the medieval period, the influence of Sanskrit declined. The various invasions during this period also brought with them different cultural and linguistic influences. Persian became the dominant language because it was the language of the court; it was also considered to be the elite language of scholarship under the Mughal rulers. The Mughal courts had scholars who were also translators. Baburnama, the autobiography of Babur, was originally written in a language called Chagatay but was translated into Persian by Humayun's minister Bairam Khan. Akbar commissioned translations of Sanskrit works into Persian. The Mahabharata was translated into Persian during Akbar's time. His great-grandson Dara Shukoh translated the Upanishads and the Bhagavad-gita into Persian.

Translations in this period had many outstanding results. Firstly, it helped to make people bilingual—that is, most of them knew two languages or even more. Secondly, it gave rise to new languages like Urdu, which was the result of the interaction of Persian with the local language. Thirdly, translations from other works had the effect of introducing new genres to India. For example, translations from Persian brought in new genres like masnavi, qasida and importantly, the ghazal. They were Indianised to suit the local readers' tastes; Mirza Ghalib, the most important of ghazal writers, wrote in Persian and Urdu. Fourthly, many Indian texts reached the west through Persian translations. As is the case with most texts, there are no accurate written records about these, which makes tracking them down difficult. But we can say without hesitation that translations helped to make Indian culture what it is today, a happy blending of multiple cultural influences. Bilingualism is a typical Indian trait even today.

15.6. Translation in the Colonial Period

English became the dominant language, ousting Sanskrit and Persian when India was colonized by the British. They initially attempted to establish that the English language and literature were superior to all the Indian languages and literature put together. But it was also important for the British to know the local language as matters of administration had to be in Indian languages. They had to know India well to govern it better. So there was also a reverse movement of translation from India to England. Sir William Jones, founder of the Asiatic Society, translated Abhijnanasakuntalam into English in 1789. Charles Wilkins, official translator of Persian and Bengali to the Commissioner of Revenue, was the first to translate the Bhagavad-gita into English in 1784. These translations had official blessings as they were undertaken with the specific purpose of helping the British to know India better.

After the First War of Indian Independence in 1857, English became the language of administration and it was promoted among the Indians. There were large-scale efforts to translate English books into Indian languages and promote English literature. Many obscure 18th and 19th-century English novels found their way to Indian languages. It was during this period that the Bible came to be translated into most of the regional Indian languages. The Bible translations helped a great deal in strengthening the regional languages of India. They were translated into simple language that could be understood by the lay person. It also enriched the vocabulary by bringing in idioms and imagery to illustrate its concepts. The British also contributed to the local languages by bringing out systematic books on grammar and compiling dictionaries. The credit for compiling the first dictionary in most Indian languages goes to some European or the other.

Another major impact of the Bible translations was felt in the translation strategies. The concept of fidelity to the original and the notion of equivalence were introduced to the Indian sensibility. Fidelity in translation became a concern for the first time because it was felt that the word of God had to be conveyed accurately and with no distortions. This also meant that translators had to be extremely careful about equivalence – that is, if the translation successfully and truthfully 'carried across' the meaning/message of the original. This is why G.N. Devy states that the obsession with equivalence in translation is essentially a western metaphysical obsession. He quotes Hillis Miller's statement: 'Translation is the wandering existence in a perpetual exile'. The analogy is to the eviction of Adam and Eve from the Garden of Eden, after which human life is like a perpetual search for the perfection of Paradise; translation is like an exile in search of the perfect equivalence. Devy explains: 'In Western metaphysics translation is an exile, and an exile is a metaphorical translation—a post-Babel crisis. The multilingual, eclectic Hindu spirit, ensconced in the belief in the soul's perpetual transition from form to form, may find it difficult to subscribe to the Western metaphysics of translation' (Devy 1995:135).

The obsession with the original and the anxiety of not being able to capture the meaning is in some way connected to the theological concept of a paradise that has been lost and has to be regained. The Hindu belief is that human existence on earth is a constant progression of the soul from one birth to the other. It is not concerned about an original state. Time is not conceived of as a linear progression but as a cycle where there are no origins or endings. Hence the almost metaphysical obsession about equivalence that haunts translation activity in the west is alien to us.

To illustrate this, Devy goes back to an ancient text of language and grammar called Vakyapadiya written by Bhartrhari, which is renowned for the sphota theory. The sphota concept

goes back to another grammarian called Patanjali, who used it to describe the various stages in the articulation of a word. According to this, sphota is the final stage in the process of articulation, the moment when the word is uttered aloud. Bhartrhari expanded this concept to the realm of philosophy, maintaining that the world is brought into existence by the articulation of the word. Language is not the medium for us to express ourselves but it is the medium that represents us. Devy points out that this combines 'a material view and a transcendental view of language' (Devy 1995:147). According to Bhartrhari, language by itself does not have a sequence, although it is expressed in a sequentially graded body. The relation between the uttered word and meaning, or nada and sphota is like the relation between an object and its reflection in flowing water. Like the reflection, the uttered word reflects the meaning as well as the nature of the giver of that meaning. So the meaning is not a fixed entity, but is entirely contextual; trying to grasp the unchangeable meaning of a word is as futile or impossible to hold water in the palm of your hand. If this is the case, then how can a translator translate? What she/he translates would be her/his interpretation of the meaning, which would be purely subjective. Hence according to the Indian concept, there can be no translation—'carrying across' of meaning —but only an anuvad or a 'saying after' or retelling.

15.7. Indian theories of aesthetics and translation

The influence of Indian critical theory also impacted other aspects of translation. Equivalence as we understand the concept today, as in achieving the same meaning in the target language as in the source language, this was not a major concern as far as Indian translators were concerned. But there was a different sort of equivalence that translators hoped to achieve, which was in matters of the emotional impact of the text and other matters of style, like rasa, and dhvani.

The theory of rasa is the most essential theory of Sanskrit aesthetics. According to Bharata in his work Natyasastra, rasa is the ultimate emotional pleasure that can be derived from a work of art. The rasa sutra or the formula for the arousal of rasa is vibhavanubhava vyabhichari samyogad rasa nispatti, which means that the combination of vibhava, anubhava and vyabhichari bhava gives rise to rasa. Vibhavas are the stimulants of emotions, anubhava the physical bodily reaction that is naturally produced with these emotional responses and vyabhichari bhavas are transitory emotions. The basic emotions (bhavas) of the reader or spectator, who reads/watches a literary text or performance, are aroused by the vibhavas. The anubhavas and vyabhichari bhavas indicate the emotional response. Rasa is this heightened emotional response to the text. According to T.R.S Sharma, rasa is the 'shaping principle' or that quality, which gives the work of art its distinctive quality; in other words, this is what makes a work of art what it is. So a translator, if she/he has to be successful in capturing the essence of the source text, or is concerned about maintaining equivalence, would have to recreate the same rasa through his/her translation. Sharma is of the view that this 'inner rhetoricity' of rasa would give the translator the overall orientation of the text (Sharma 2002). So, it is very important for a translator to be able to recognize the rasa of a work before it could be transplanted into another language and culture. The Gujarati writer Navalram terms this the 'rasanusar' method of translation, where the translator captures the rasa of the original. Basically, this means that the translator has to capture the spirit of the original and attempt to evoke a similar response that the original had on its readers.

Another important concept in Sanskrit aesthetics, which is usually used along with rasa is dhvani. It literally means suggestions. Anandavardhana, in his work Dhvanyaloka, maintained that dhvani is the soul of poetry. What is meant by dhvani is actually a network of meanings that lies beyond

denotation and connotation of a word; this often becomes the very essence of a work of art. The most famous example quoted by all theoreticians, including Anandavardhana is the sentence 'Gangayam ghosha' or 'the village on the Ganga.' To readers who are unfamiliar with Indian culture, it is a sentence that describes a village by a river. But for the Indian reader, there is a wide network of meanings that is associated with the Ganga. The denotation is a 'village,' and the connotation is a 'village by the side of the river Ganga.' But it has a wide range of suggestions which derive from the concept of the Ganga in the Indian imagination. Its dhvani is, or what the word suggests is seclusion, holiness and purity; a good translator will have to capture this resonance of meanings. As Sharma describes it, 'it [dhvani] is the region of puns and polysemy, of personal allusions, esoteric symbolism, and indigenous myth, which often commune beyond words' (Sharma 2002:4). This is a contingent quality that draws from its immediate cultural habitus, consequently making it a difficult aspect to translate through language alone.

Interestingly, this discussion points to a concept that has only recently emerged in the field of Translation Studies, which is that translation means more than the transfer of meaning from one language to the other. It is also a transfer from one culture to another. So the good translator has to be more than merely bilingual; she/he has to be very conversant with both source and target cultures. Only such a translator will be able to arrive at the dhvani, which is not apparent on the surface of a text. Literal or word-for-word translations will not be able to capture dhvani.

15.8. Major Indian Theoreticians of Translation

These concepts helped in the formulation of the few Indian theories of translation that we possess. One of them is Sri Aurobindo, known primarily as a philosopher, but was also a good poet and a gifted translator. He was equally proficient in

English, Sanskrit and Bengali languages and pieces of literature, and this stood him in good stead in his extensive translations. He has translated the Upanishads, Bhagavad Gita as well as Bankim Chandra Chatterjee's Anandamath into English. He has also written essays on the theory and practice of translation, like 'On Translating Kalidasa.'

Aurobindo's approach to translation, too was philosophical. He related the process of translation to the step-by-step journey towards self-realization as propounded by Indian philosophy. He thought of translation as a cognitive process because the translator arrives at an understanding of the text by reading, analysis, and interpretation. This understanding is essential for the act of translation.

Aurobindo explains this process of translation—of grasping the text, its different levels of meaning, and reproducing it in another language—in his essay 'The Interpretation of Scripture.' He equates it to three primary aspects, which are nama (name), rupa (a form of the meaning) and swarupa (essential figure of truth). Gopinathan points out that these three levels are analogous to the three levels of language mentioned by Bhartrhari in his Vakyapadiyam. They are vaikhari (spoken level of the language), madhyama (intermediate level between articulation and conception) and pasyanti (the highest level where a thought is at its nebulous stage). Gopinathan argues that Aurobindo develops his concept from these levels and 'gives a further psycho-spiritual division of the levels of consciousness at the physical, mental and supramental levels' (Gopinathan 2000:8). He points out that according to Aurobindo, 'Our ordinary human mind is only a fraction of our entire consciousness, which ranges from the mid-level to the superconscience above and the subconscience below. Our mind is only a middle term in a long series of ascending consciousness' (Gopinathan 2000:12). The process of translation involves all three levels. At the highest level or at that of the swarupa, what is grasped is not really the linguistic meaning but

an understanding that comes through intuition. This becomes linguistic and conceptual meanings at the other two levels, that of nama and rupa. So the translator should touch all three levels while translating. He should go from the surface linguistic level (nama) of the source text to the secondary level (rupa) and go to the highest level (swarupa) in the process of translation. Without the intuitive understanding granted by this highest level, the translation will be merely mechanical or replace words by words that do not convey the spirit. As Gopinathan points out, 'the process of translation can be said to be linguistic, intellectual and intuitive at the same time' (Gopinathan 2000:11).

This is what Aurobindo means when he says that '…there will naturally be no success unless the mind of the translator has sufficient kinship, sufficient points of spiritual and emotional contact and a sufficient basis of common poetical powers not only to enter into but to render the spiritual temperament and the mood of that temperament…' ('On Translating Kalidasa') of the author s/he is translating. This is the intuitive understanding of a text, which necessitates a metaphysical communion between the translator and the author, and functions at a much higher level than the reading and understanding of a text at its denotative and connotative levels.

Aurobindo also discusses translation strategy and the dilemma of choosing between word-for-word literal translation or sense-for-sense translation, which might be more like a retelling or adaptation. He observed that the purpose of the translation that should determine the strategy. The literal translation is best in contexts where the aim is only to introduce the ideas and themes of the writer to the target culture. However, if the essence of the source text is to be captured, the translator could be creative and reproduce it according to his/her cultural context. Aurobindo points out that the idea of a translation is different from both:

The translator seeks first to place the mind of the reader

in the same spiritual atmosphere as the original; he seeks next to produce in him the same emotions and the same kind of poetical delight and aesthetic gratification and lastly, he seeks to convey to him the thought of the poet and substance in such words as will create, as far as may be, the same or a similar train of associations, the same pictures or the same sensuous impressions' ('On Translating Kalidasa').

To achieve this, however, the translator will have to forego the idea of fidelity because literature is culture-specific and so will be the countless references and allusions. Then the foreign text will have to be tailored to suit the target culture. This might sometimes result in paraphrase rather than translation but that is a professional hazard that the translator has to live with. One example he cites is from his own experience where he translated a line in Kalidasa's Meghadutam, where a huge dark cloud is compared to 'the dark foot of Vishnu lifted in impetuous act to quell Bali' as, 'Dark like the cloudy foot of highest God/When starting from the dwarf shape world-immense / With Titan-quelling step through heaven he strode'. Aurobindo points out that a non-Hindu western reader could not have understood the Bali comparison and that he had to come up with a suitable western analogy that would be comprehensible to the target readers.

15.9. A.K. Ramanujan

A. K. Ramanujan, besides being a poet himself, was a translator who facilitated the introduction of ancient Indian texts as well as modern regional writers like U.R. Anantha Murthy to the world outside India. His translations ranged from classical and bhakti poetry in Tamil, Virasaiva vacanas (poetic aphorisms) in Kannada, bhakti and court literature in Telugu, folktales and women's oral narratives written in the 19th century, and the poetry and prose of India after independence. As can be seen, the challenges facing him as a translator were huge—he had to

carry texts not only across cultures and languages but also across ages. He had to 'translate' sensibilities of the Tamil/ Kannada region in very ancient times to those of a contemporary Indian or non-Indian reader located anywhere in the world. He also had to maintain some conformity with the source text as well. Ramanujan is unique because he managed to achieve this fine balance.

His process of translation highlighted the perils of cross-cultural exchange, which is inherent in any act of linguistic translation. For instance, to translate Sangam poetry into contemporary English he had to traverse the gap between languages, cultures and ages. According to Ramanujan, this process also necessitated, besides the mere translation of the text, the 'translation of the reader.' What he means by this process is the familiarization of the target reader with the source culture of the text. Even as the translation provides aesthetic pleasure, it has to represent the original text in terms of language and structure as well as its various cultural connotations. If the translation in its attempt to convey cultural nuances has too many footnotes or glosses, that can become cumbersome for the reader. Ramanujan felt that it is better to have notes and prefaces written by the translator. His extensive commentaries that are the prefaces to his translations of Sangam poetry or Kannada vacanas are in fact, the core of Ramanujan's translation theory. He notes in his Translator's Note to U.R. Ananthamurthy's Kannada novel Samskara: 'A translator hopes not only to translate a text, but hopes (against all odds) to translate a non-native reader into a native one. The Notes and Afterword in this book are part of that effort' (Ramanujan 1989:122).

By acquainting the foreign reader with the cultural context of a different language, Ramanujan was also focusing on the vast intertextual network of which that text was only a part. The ancient poets had no idea that they would be read centuries later in languages and cultures unknown to them.

But through translations and renditions in other art forms like dance, they become the living tradition of modern Tamil culture. Thus the translation of a Tamil poem of four lines 'evolves into an open-ended, multi-track process, in which translator, author, poem and reader move back and forth between two different sets of languages, cultures, historical situations and traditions' (Dharwadker 1999:123). Translation then becomes a process of cultural transmission that energises everybody concerned.

Translation as Perjury

If Aurobindo and Ramanujan were translators of works from other languages and cultures into English, Rabindranath Tagore presents the case of the poet himself becoming the translator. This act of translation is self-translation in every aspect of the word—the translator is translating his self, text and context into another language. Most of Tagore's poetry, including the Nobel-winning Gitanjali, was translated by himself. This act of self-translation, however, has also made him the subject of criticism. He has explained why he translated Gitanjali into English: 'I simply felt an urge to recapture, through the medium of another language, the feeling and sentiments which had created such a feast of joy within me in past days' and that 'I was making fresh acquaintance with my own heart by dressing it in other clothes' (quoted in Mukherjee 1981:104).

It is by now relatively well known that the English Gitanjali is not the direct translation of the original Bangla anthology. Sujit Mukherjee describes Tagore's act of translation as 'perjury' because he was distorting his poem to suit the tastes of his target readers. Tagore combined verses from his other Bangla works Naivedya, Kheya and Gitimalya to form the English Gitanjali. It had a decidedly pronounced mystical element in the English version, which was calculated to appeal to western tastes. Yeats, in his introduction to Gitanjali, says: 'At every moment the

heart of this poet flows outward to these without derogation or condescension, for it has known that they will understand, and it has filled itself with the circumstance of their lives. The traveller in the red-brown clothes that he wears that dust may not show upon him, the girl searching in her bed for the petals fallen from the wreath of her royal lover, the servant or the bride awaiting the master's home-coming in the empty house, are images of the heart turning to God. Flowers and rivers, the blowing of conch shells, the heavy rain of the Indian July, or the moods of that heart in union or in separation; and a man sitting in a boat upon a river playing lute, like one of those figures full of mysterious meaning in a Chinese picture, is God Himself' (Tagore 1912). If you compare the English translation with the Bangla original, it becomes apparent that Tagore has worked hard to produce the effect that Yeats is glowingly talking about. This is what prompts Sujit Mukherjee to term Tagore's translation as 'perjury'—'the act of knowingly making a false statement on a matter material to the issue in question' (Mukherjee 1981:124). This resulted in the creation of two different images of Tagore in Bangla and Tagore in English translation.

This aspect of Tagore translations has influenced many debates about self-translation not only in India but the world over. Mary Lago, who is a renowned Tagore expert has a book on the subject. In India, Sujit Mukherjee is the foremost who has written about this.

15.10. Retellings, not Translations

It is clear that Indian translators, even when they were not concerned about maintaining fidelity to the original by faithfully reproducing the source text in the target language, were conscious of maintaining equivalence in terms of the impact that the translation had on the target reader. Translations, for most of them, were original creations loosely based on a source text.

The multiple Ramayanas which we have in India and abroad are examples of this. The first interlingual translation of the Ramayana was in the 4th century AD—Paumachariya, the Jain version written by Vimal Suri. It was a translation from Sanskrit to Prakrit. This was an anti-Brahminical text, where Ravana is not a monster or Hanuman a monkey. This also reveals how translations can be 'original' creations, marked by the ideology of the translator. Bhatti's Bhattikavyam written in the 7th century AD was a retelling in Sanskrit itself. It is difficult to keep track of the multiple Mahabharatas; in fact, most Indian languages have their version of the epic rewritten by a prominent poet of the region. Kabi Sanjay translated it into Bangla for a rural readership (15th century) and Ezhuthachchan wrote the Mahabharatam kilippattu in Malayalam (15th century). Sarala Das in Oriya (15th century), Nannayya, Tikanna and Yerrana in Telugu (11th, 13th, and 14th centuries respectively), Pampa in Kannada (10th century) are a few other examples. Most of them added stories of their own while doing away with some. Sarala Das edited out the 'Bhishma Parva' completely, with the result that his version does not have the Bhagavad Gita. Adharvana's Telugu Bharatamu (12th century) was a Jain version of the epic. Pampa's Vikramarjunavijayam was actually a retelling from the Jaina point of view. None of them claimed to have translated the Mahabharata; in fact, all of them are considered to be rewritings or retellings from a different perspective.

What all these translations/retellings have done is to instill faith in the target readership. The changes that can be seen in these versions are the changes that the source text has to undergo in the context of its target or receptor culture. All of them have maintained equivalence in terms of the rasa they evoke in the reader, but none of them has 'carried over' Valimiki's meaning embedded in his Ramayana or Vyasa's in his Mahabharata. It is clear that the concern with fidelity and equivalence was not the same as it is in the west, and was not such a major problem. Shanta

Ramakrishna says: 'Indian translators have not traditionally been preoccupied with the question of fidelity; adaptations were and continue to be quite common. Whereas in the past such adaptations were well received and welcomed by readers as important contributions to the development of language and literature, the modern-day translator and his bilingual critic often attach undue importance to the question of fidelity' (87). So the Indian concept was that of a fluid source text (which is very similar to poststructuralist concepts), which did not have a fixed meaning that had to be carried across the linguistic divide. The various translations are somewhat similar to the oral nature of epics—matter could be added, dropped or transformed to suit the context in which it was used. The text that resulted was not a 'faithful' translation, but more like a palimpsest. It bears all the traces of its sources even when it stands on its own as an independent work.

15.11. The Role of Translation and Scope in India

The role of translation can hardly be over-emphasised in a multilingual country like India with 22 languages recognised in the eighth schedule of the constitution, 15 different scripts, hundreds of mother-tongues and thousands of dialects. One can very well say that India's is a translating consciousness and the very circumstances of their real existence and the conditions of their everyday communication have turned Indians bilingual if not multilingual. One can even add without exaggeration that India would not have been a nation without translation and we keep translating almost unconsciously from our mother-tongues when we converse with people who use a language different from ours.

Our first writers, too, were translators. Indian literature is founded on the free translations and adaptations of epics like Ramayana and Mahabharata. Up to the nineteenth century,

our literature comprised only of translations, adaptations, interpretations and retellings. Translations of literary works as well as knowledge-texts: discourses on medicine, astronomy, metallurgy, travel, shipbuilding, architecture, philosophy, religion and poetics from Sanskrit, Pali, Prakrit, Persian and Arabic had kept our cultural scene vibrant and enriched our awareness of the world for long. Most of our ancient writers were multilingual: Kalidasa's Shakuntala has Sanskrit and Prakrit; poets like Vidyapati, Kabir, Meerabai, Guru Nanak, Namdev and others each composed their songs and poems in more than one language.

Translation has helped knit India together as a nation throughout her history. It brought and still brings languages closer to one another and introduces to one another diverse modes of imagination and perception and various regional cultures, thus linking lands and communities together. Ideas and concepts like 'Indian literature', 'Indian culture', 'Indian philosophy' and 'Indian knowledge systems' would have been impossible in the absence of translations with their natural integrationist mission.

Translation also plays a role in extending the scope of language and reframing the boundaries of the sayable. New terms and coinages necessitated by translation create a new vocabulary and contribute to greater expressibility. One thus learns not only to understand foreign literature and philosophy through the mother-tongue but also to speak about modern knowledge, from quantum physics to nanotechnology and computer science to molecular biology in the regional language.

Translation strengthens democracy by establishing equality among different languages and questioning the hegemony of some over the others as it proves that all ideas and experiences can be expressed in all languages and they are exchangeable in spite of their uniqueness. It also enables the weaker sections of the society to be heard as they can speak in their dialects or

languages and then get translated into other languages that are more widely spoken and understood. Thus translation contributes to the empowerment of the marginalised or deprivileged sections like the poor, women, dalits, tribals, minorities, the disabled and others.

Translation also helps fight colonial prejudices. For example, by translating our works of literature and knowledge into English, we prove to the world that the coloniser is in no way superior to us as we too, have a long history of great writing and research. The British had translated from India only what suited their taste; but now the empire is writing back , telling them what they have to read to understand our peoples and cultures, thus changing their old 'orientalist' conceptions of India.

No doubt, translation also promotes the growth of indigenous literature and knowledge by bringing into our languages the vast wealth of other literatures and cultures. By translating masterpieces from other Indian languages as also from foreign ones, we enrich our literatures. Thus we also raise our writing standards and this happens especially when we translate great masters of world literature like Shakespeare, Homer, Dante, Vyasa, Valmiki, Kalidasa and Bhasa or more contemporary writers like Tolstoy, Dostoevsky, Kafka, Beckett, Lorca, Eliot and Thomas Mann to Gabriel Garcia Marquez, Mario Vargas Llosa, Orhan Pamuk, J. M. Coetzee, Pablo Neruda, Octavio Paz and others. These exchanges also create new movements and trends.

We are living in an age of translations and the avenues for translators are constantly expanding. Some of these areas and vocations are indicated below:

Literary translation: There are many institutions here and abroad dedicated to literary translation. Translating foreign literature into Indian languages, Indian literature into foreign languages and Indian literature in one language into other Indian languages are all rewarding activities in every sense. Sahitya

Akademi, National Book Trust, regional literary associations and publishing houses both in English and the languages are on the lookout for capable translators. There is a new interest in Indian literature abroad as the young non-resident Indians who do not know their languages are eager to read their literatures in translation in the languages they know and also as foreign readers are keen to know what is happening in Indian literature. The recent spate of literary festivals all over the world from Berlin to Jaipur and book fairs like the ones held annually at Frankfurt, Paris, London, Bologna, Abu Dhabi etc., have contributed to this rising fascination.

The Government of India has also recently responded to this new interest by launching a new mission, Indian Literature Abroad (ILA). Big Indian publishing concerns like Penguin, Macmillan, Orient Longman, Oxford University Press, Harper-Collins, Hatchett etc., as well as smaller houses are encouraging translations of literary and discursive works in a big way.

Our freedom struggle and later democratic struggles for change had received great impetus from the translations of the works of Victor Hugo, Tolstoy, Rousseau, Gandhi, Tagore, Emile Zola, Maupassant, Gorky, Premchand, and Subramania Bharati.

Knowledge Translation: The National Translation Mission, a brain-child of the National Knowledge Commission intends to translate textbooks and classical works in areas like sociology, history, geography, geology, medicine, chemistry, physics, mathematics, linguistics and political science into the Indian languages. The Comission's main purpose is to raise the standard of education done in mother tongues and to render accessible current and cutting-edge knowledge so far available only in English to the rural poor and the backward sections of the society. The Commission is looking for competent translators from English into all the Indian languages and there is evident scarcity in the area.

Media Translation: The print, electronic, visual and auditory media- newspapers, magazines, radio, television, cinema etc., need plenty of translators from one language into another. Many media houses publish papers and journals or run television channels in several languages at the same time and they need quick yet communicative translations of news, serials, film scripts and programmes. The other areas pertaining to media translation are dubbing and subtitling.

15.12. Conclusion

Translation has helped knit India together as a nation throughout her history. Ideas and concepts like 'Indian literature,' 'Indian culture,' 'Indian philosophy' and 'Indian knowledge systems' would have been impossible in the absence of translations with their natural integrationist mission. While the theory of translation in India depends on western concepts and theories prevalent in the field, practitioners of translation within India even today largely go by the traditional method of maintaining equivalence with respect to rasa rather than literal fidelity. Sujit Mukherjee argues that this is more so when the translation is from an Indian language into English. He observes that translators, with 'their superior knowledge of English' tend to 'take liberties which the Indian language author allows out of the usual deference that the Indian who is not confident of his own English pays to a fellow Indian who is confident' (29). What is implicit here is the skewed power dynamics between English and Indian languages within India, where undue importance is given to the process of translation into English. In the effort to achieve 'fluent' translations—or translations which do not appear to be so—translators often annotate, or extensively edit the source text. One example is Narayana Menon's English translation of the Malayalam novel Chemmeen, which Mukherjee describes as an 'instance of the translator practically usurping the author'

(Mukherjee 1981). Narayana Menon, without mentioning it anywhere in the published book, had edited and abridged the novel to suit the tastes of a primarily western readership. K. Ayyappa Paniker declares that about one-fourth of the original had been left out (Mukherjee 1981:29). This can be seen to be true even when authors themselves translate the text, as is the case with Tagore.

Although there is an official encouragement to translate between Indian languages, the majority of translation activity is from Indian languages into English. Besides the linguistic hierarchy, what is at work here are the forces of the marketplace, whereby an English translation ensures greater visibility for the work outside its regional locale within India and even outside India. Moreover, translators who have the linguistic competence to translate effectively between two Indian languages are also on the decline. Most of the translations between two Indian languages are mediated by an English translation, with English ironically becoming the link. This also effectively makes them more of retellings than faithful translations, as it had been in the past.

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Chapter 16

Translation in Sri Lanka

16. 1. Introduction

Sinhala (Sinhalese/Singhalese) is the mother tongue of the main race of Sri Lanka, Sinhalese. Today, this language is used by more than 20 million Sinhalese people and 3 million non-Sinhala people for their business and general administration (plus judicial) purposes. It is one of the two-state official languages of Sri Lanka. It is a decedent language since the pre-historic era while developing and absorbing a large number of new terms from various Indices such as Napoli, Sanskrit, and Tamil etc. Sinhala is a little bit of descriptive but a talented translator can manage word count as per very similar to English, which is 1000 Sinhala words to 1000 English words. Moreover, he or she can act with thousands of words giving the proper meaning of any source language without harming the source.

The Sinhala and Tamil languages are the officially recognised languages of Sri Lanka. The Sinhala and Tamil languages are the officially recognised languages of Sri Lanka. Sinhala, which was previously known as Singhalese, is the language of the largest ethnic group of people in Sri Lanka – the Sinhalese people. Sinhala belongs to the Indo-European family of languages, which also includes most languages of South Asia and Europe. Sinhala is spoken in many areas outside Sri

Lanka, in fact, it is spoken throughout the world where we've seen a migration of the Sinhalese people, namely in places like Thailand, Singapore, the United Arab Emirates, and Canada.

16.2.Characteristics of the Sinhalese Language

A Southern adaption of the Brahmi script, the Sinhalese language is a writing system with a syllabary of 56 letters. The word syllabary implies that consonants carry an inherent vowel. Japanese is another example of a syllabary writing system. Even though it is a syllabary, if a vowel appears at the beginning of a syllable, it is written as an independent letter: a diacritic marks the intentional absence of a vowel. If a vowel accompanies a consonant, it is indicated by changes above, next to, or below the corresponding consonant. The direction of writing is horizontal, from left to right. There are two major divisions with gender issues: animate and the inanimate. The animate is divided into both male and female, while the inanimate belongs to the neutral group, as far as gender is concerned. The syntax order is subject, object, and verb. Similar to all languages, Sinhala is not an island and has been subjected to the influences of other languages. It's certainly been enriched by the Portuguese, Dutch, and English languages.

Dhivehi is a derivative of the Sinhala language. It's the official language of the Republic of Maldives, and this language has also been influenced by Tamil, Arabic, Persian, Hindi, English, and Portuguese. It's clear to see that there are many languages very similar to each other, both culturally and linguistically speaking. It is true that, for someone who is not very familiar with them, they're so similar that it would be quite easy to confuse one with another. And that's just another reason why it's always preferable to choose a highly qualified, experienced Tamil translator for each language.

16.3. History and Background

Translation in Sri Lanka started getting importance after the civil war, which was brought to an end in 2009. Lesson Learnt and Reconciliation Commission made some recommendations for united Sri Lanka immediately after the war and one such recommendation was to produce translators in the government administration sector. As per the recommendation, the government led by PresidentMahindaRajapakshe took initiatives in Sri Lanka to create pluralistic environment. Later on, the government drafted policies in this regard. With some great efforts taken by scholars, policymakers, and government authorities, a unit of translation studies was established in three state Universities: the University of Kelaniya, University of Jaffna and Subaragamuwa University. At the initial stage, many students did not have sufficient knowledge about the new course in translation studies, but the unit of translation studies now has a separate and broad perspective, and they offer special courses in translation studies. Students are selected for translation studies through a separate window. The UGC conducts a selection test and students sit for the test irrespective of their A/L (expand the abbreviation)streams they followed. Students selected for this course of study can read translation studies up to four years. That is why this is called as a separate window. According to the policy of the government, in Kelaniya and Sabaragamuwa, the target language is Sinhala, whereas Tamil is the target language in the University of Jaffna. So, the highlighted languages are Tamil and Sinhala.

Before 2009, the academic section functioned alongside Linguistics. Usually, students just had one unit in translation studies apart from other units in Linguistics and Tamil. This particular unit in Linguistics and Tamil did not have enough attention and students who did Linguistics or Tamil used to read only a course unit in translation. This system still exists but at this unit, translation studies have now a broad and far sighting approach , and they offer special courses in translation studies.

A translation study is a new discipline that attracts the students to do a course in Translation studies because students believe that they will have a better employment opportunity in future. But, due to the limited facilities available at the universities, a limited number of students are allowed to take a course in translation. Approximately 25 students are given admissions to do a course in translation, which is an honors course by default. Students are selected from a selection test which consists of Tamil and English components. These components test the students' grammar, reading comprehension and essay writing. After selection process is over, the students are admitted to three national universities, such as University of Jaffna, University of Kelaniya and Subaragamuwa University, where the students read several units in translation studies for four years.

To support and encourage the universities and the government of Sri Lanka, the Canadian government extended its assistance in terms of academic and financial sides. In this regard, the Canadian government conducted workshops for academic staff working in the above-said universities, and helped to draft a suitable curriculum for the course in translation studies.

By and large, it seems that literary translation is more available in Sri Lanka than other sorts of translations, and it is more prevalent among Sinhalese than the Tamil community. When it comes to academic translation, it is related to evaluation and examination. It is obvious that there is a huge number of translated books in Sinhala, and they are well received by all types of people such as students, scholars, teachers etc. Apart from these, in newspapers too, we find a lot of translated works. Also, subtitles are given to movies of Sinhala, Tamil and English. In these translated works, what we see is a direct translation from the source text.

Those who are translating are bilinguals. They may be Sinhala- English bilinguals, Tamil- English bilinguals or Sinhala-

Tamil bilinguals. Of these, books translated from English and Tamil to Sinhala play a key role than other translated books available in Tamil and English in Sri Lanka as the number of Sinhala-English bilinguals out number the other bilinguals. Sinhala-English bilinguals are more involved in translating the political philosophies to the Sinhala language. These bilinguals live across the island. Tamil-English bilinguals translate the poems,drama,fictions andshort stories from English to Tamil and vice versa. Sinhala –Tamil bilinguals translate more literary works. Translating texts from Sinhala to Tamil is less common compared to that of Sinhala. This is because of the low ratio of the Tamil population.

The universities offer courses in Translation, and these are mostly fund levying courses. But, they offer some kind of training to the translators. It is also quite true that most of translations are done by individuals who gained experience and skills through their constant practice of translating various aspects in their day-to-day affairs. Translation involves the government offices and it is done by a sworn translator who is supposed to have good skills in translation.

There was a study conducted by the researchers involved in the project of translation studies by National Language: Sri Lanka it was carried out from 2nd to 23rd December 2011. The project revealed the practical issues in relation to translation and interpretations in Sri Lanka.

16.4.The Status of Translation in Sri Lanka

The one crucial issue is that there are not enough qualified translators in Sri Lanka , and this creates a lot of curdles to do a good translation. They are proficient in one language and they are not competent in two languages - Tamil and English. This is an obstacle and it creates issues. It is undeniable that there is a lack

of encouragement from the state. There is an interest in becoming translators but those who want to become translators need to ensure their command in languages such as English,Tamil and Sinhala. As the translators are not very competent in the target language, the translated work becomes substandard. There is an attempt to start translation studies, but it is not supported by the state properly. This has been discussed on various platforms. The resource persons and teachers are not available in the institutions where the translation is taught as an academic discipline.

Translation studies unit focuses on Tamil- English translation at the University of Jaffna, and it does not deal with translation between Tamil and Sinhala. Similarly, at the University of Kelaniya and Subaragamuwa, the focus is on Sinhala and English. The translation between Tamil and Sinhala is least bothered. The whole idea of translation became important for hegemonic and political reasons in Sri Lanka.

When the colonizers came to Sri Lanka, they wanted to know the culture and languages, so they taught their languages to the people of the Island and made them proficient in those languages. Later, they got them translated our own cultures and lifestyles into their languages. By this, they had a better idea about who we were and what we did. This knowledge was used to govern our population. This was how the translation was used during the colonial period in Sri Lanka. Even now, the same idea is seen behind the concept of translation in Sri Lanka.

16.5. Global Literary market and Translation Studies in Sri Lanka

There is a lot of literature being produced from this part of the world and the global literary market also gives a lot of interest to translation because many North Americans and Europeans have a lot of interest in learning the culture of Sri

Lankan people. When they learn the culture through translated works of literature, they are most likely to see the locations of exotic and tropical places that are associated with the translated texts. So, translation, in a way, contributes to the continuation of that discourse.

It is apparent that we talk about translation between Tamil and English or Tamil and French, we don't consider the expectations of the global market available there. The translation is co- modifying and objectifying the cultures and social values. This is a problem with translators in Sri Lanka. It is very much true that Sinhala-Tamil translation is also promoted as part of the reconciliation process. There is also an interest in translating the literary texts in Tamil into Sinhala, but what gets translated from Sinhala is not very well known. Sometimes, the people in the south are interested in Tamil literary texts, which are critical of Tamil culture and their political views. Translation also helps to understand each other's problems, sufferings and so on and by this, the ideas can reach various communities. When it comes to institutions where the translation is taught as an academic discipline, academic staff members are recruited for teaching Sinhala-Tamil translation at the University of Jaffna. In the universities located in the south also, academic staff members are recruited for a similar purpose. However, the reciprocal relationship among these three universities is not on the upbeat.

The curriculum that is being taught in the three universities in Sri Lanka is mostly skill-oriented, but translation has a wider scope. The purpose of the courses taught is to produce skilled translators to the job market. This is like neo-liberal thinking that graduates need tohave English skills, IT skills for a better employment. The academics working in the universities feel that translation needs to be used for self-critiquing, critiquing our society and reflection. This could be productions and this helps to question some systems we have in our society. The intellectuals want translation that can be used a tool to trigger

the question process and this would help to understand the realities very well. There may a change in the system because of the questions we raise. The similarities among the religion and compartmentalization of those would be possible via translation.

However, the direction of the translation does not seem to be going towards what intellectuals want, and it is concerned with producing skilled translators who can help economic development. In the north and eastern regions, there are a few talented translators who are able to capture the idiomatic and cultural nuances. This was possible for them because they got cosmopolitan education in those days. Nowadays, it is very difficult to find young graduates to be good in English and this also affects quality. The number of students admitted every year seems to be increasing as the government plans to increase the number of students in all the fields. The graduates produced by the above said universities are working in government and non-government departments. They are working in the field of translation.

The oral translation is also done in Sri Lanka and it also has demand in Sri Lanka. People are good due to their experience and exposure. Some translators are working in different institutions. Especially, the oral translators are working in parliament. The University of Kelaniya trains outside professionals who are in the field of translation. The fact that the graduates of translation studies need to meet the global market requirements should be adequately addressed. It is believed that translation studies as a field has not developed that much and it needs innovations, improvements and reformations. We have some good translators in Sri Lanka and they like creative writing, but as an academic discipline, it has not gone very far. To become competent translations, the students and translators need to be sent abroad for a proper training, the foreign experts can be invited on a long time basis to train our students. Earlier, the translation was considered as a part of Linguistic and Tamil studies in Sri Lanka. But, now

it is being taught as a separate discipline and it is fostered by a state well. In terms of the content of the curriculum concerning translation studies, the universities need to revisit the existing curriculum and update it as per the requirement of global market. The people try to think that the curriculum is more technical and does consist of more academic units. Eventually, students need to be very competent technically as well as academically and the translation discipline must make the students accountable for what they do. This will promote their career constantly. Translations need to promote critical thinking. Once upon a time, Literature was considered as a discipline which can help to learn the language and understand some culture. But, later on, with advent of postcolonialism, people have the critique of their own beliefs and practices. Similarly, there should be solid components and academic vision should be made available. The translation studies unit now has collaborations with departments of Linguistics, ELT and Tamil and it has not drawn the attention of the disciplines, like Literature, Sociology, Law and Political Science. The wider outlook is very much important to make it as an inclusive academic discipline rather than keeping it as a technical field and it should be made interdisciplinary since language is working in sociopolitical contexts.

16.6.Literature and Translation

When it comes to Literature, translation plays a problematic role. What needs to be translated into what language is a question? The global literature has some expectations which are Eurocentric. The supremacy of their ideas is very dominant. They want to read the culture of ours. The western people like interesting stories of our culture, which someway make them thrilled. The people translate different things, but several things get lost, added and mortified and it is inevitable. The translation comes out from certain realities. When we translate the texts,

we need to make English look different. Walter Benjamin, the translation should actually enrich the language into which something is translated (not clear). To do that, creativity is required. Tamil written originally in Tamil has tobe different from something written originally in English in England.This aspect is not adequately addressed in Sri Lanka.

The translators should be open-minded in this regard. In Literary translation, it should be taken into account.This is how translation can be made more dynamic and broader. Every literary text that gets translated into other languages may be new text at one level. It might adapt something. There are courses in relation to translated texts offered in the universities in Sri Lanka. There are courses such as, outline of Sinhala-Tamil Literature, where students read Sangam Tamil poetry,Bharathi and Thirukkural. Similarly, Sihiri and some other Sinhala classical texts. Also, students use it for research purposes. People are interested in reading for academic purposes and it is very useful. Some initiatives are being taken to teach students texts that are culturally relevant and appropriate. Students don't know much about the texts based on English culture or much before that. At the University of Jaffna, academic staff members teaching Literature have included the translated texts into their syllabus. By this, translated texts get academic recognition.

The people get interest in studying the source language because this helps to have a lot understanding of the source language culture. Literary texts originally written in Tamil are translated into English and the texts that are originally written in English are very limited. In the Northern Province, people translated plays from English to Tamil. It is very useful as it reaches larger masses. The play written by Tennessee Williams' glass menagerie was translated into Tamil "KannadiVaarrppukkal."Another play of Federico García Lorca "The House of Bernarda Alba" was translated into Tamil and staged. The people are able to studyother literary traditions. With translation, people bring out

their potential and theoretical creativity and it is very useful. Kanchuka Dhamasiri, senior lecturer, Department of Fine Arts, University of Peradeniya, translated a French play "ChomStoppa" into Sinhala and it is very well received. When it comes to texts, readership is declining because people don't read that much literature nowadays. It is also a fact that people don't read literary texts that are translated from other languages into Tamil. As part of reconciliation, people are interested in translated texts.

The diaspora children are interested in translated texts from Tamil to English. There are people like Ahilan and Sobasakthi who have already translated literary texts from Tamil to English. The parents are very keen to educate their children in Tamil. The message that we are going to pass is what matters a lot. They want their children to know about what is happening in Sri Lanka so that they look forward to receiving translated works from Sri Lanka. Diaspora children have their own ideas about life and culture but translated works may give them something about their identity and roots. The second-generation expects more transacted work from Sri Lanka, but there are not enough skilled translators. It is very much true that diaspora children are very creative and they are involved in writing plays, stories for films and novels. So, those works can be translated into Tamil if we have adequate translators in Sri Lanka.

16.7. Future of Translators

In government departments, translators are supposed to hold the same position. There is no big hope for promotion and salary hikes. As a result, translators are not interested in becoming translators. There is no separate category for translators in the government departments and institutes. Because of this, career development is very much limited. In some state universities, Sinhala and Tamil are taught as second languages and these also help students to improve their translation skills. Those who

graduated with English Language Teaching, Linguistics, English Literature and Translation Studies are recruited as graduate translators by government departments and state universities after a selection test followed by an interview. These graduates pursue some courses in translation at the National Language Institute and Official Language Department. These courses are focused on second language learning and Sinhala students who learn Tamil and Tamil students who learn Sinhala. Major tasks of the graduate translators are as follows:

- Translation of annual reports
- Translation of circulars
- Financial reports
- Performance reports
- Writing replies

In spite of the fact that graduates do get some job opportunities immediately after graduation, they are unable to prosper in the field of translation. They are only offered some senior grade promotions and increments. As a result, they try to change their career in the course of time. It is widespread that young translators working in the government sector easily try some other positions which yield good income and other fringe benefits.

16.8. Sworn Translators

Nowadays, there is great need for sworn translators in Sri Lanka. But, the government is not strong enough as there is a big delay in calling applications and conducting interviews. As a result, the shortage for translators remains unresolved. There is a great concern about the instability of the government. Secretaries of ministries are changed frequently as the rulers of government are likely to change due to political upheavals. When the high

ranking officials are changed, the whole process of a particular project of work is crippled. The people migrate to foreign countries for various reasons and they need to get their documents translated into English. Due to the shortage of sworn translators, they face so much difficulty. Many prospective candidates from Tamil community could not go to Colombo for written examination and interview because of travelling difficulty. Now the many are trying to sit for the selection test from the northern Sri Lanka, but they are not called. In the selection test, extract from the constitution, gazette notification, legal documents etc., are given for translation. The test is of three hours and candidates are asked to translate paragraphs in English to Tamil and vice versa.

As far as the money that can be made by sworn translators is concerned, it varies from sector to sector. Non-governmental organizations (NGO) pay a handsome amount to sworn translators whereas government department pays as per their norm. It is less than the non-government agencies. In the post war situation, most of the NGOs are located in the capital city, Colombo and because of this the sworn translators from northern Sri Lanka are unable to work for them. In Colombo, Sworn translators from Muslim community are hired for the translation from Tamil to English and vice versa. Colombo Muslim translators use a different dialect of Tamil and it is very difficult to comprehend the content being translated.

In the case of translation of birth certificates, marriage certificates and so on, they are not difficult to translate, but translating a deed is a very cumbersome task. People started writing deeds during Portuguese and Dutch periods and those days, they used borrowing from Portuguese and Dutch when they wrote deeds. They hardly have Tamil equivalents. When it comes to total income that can be made by translators, it fluctuates. Sometimes, one can make a sum of Rs 5000 a month and some other sworn translators make a sum of Rs 20000 a month. Sworn

translators working in and around divisional secretariats seem to be making more money because most of the people want to finish their work at the District Secretariats and Divisional Secretariats itself. Number of clients one sworn translator gets depends on his rapport with the people in his or her area. If people are satisfied with one's translation, she/he seems to get more income. More sworn translators are welcomed to take over responsibility from the old generation, which is dying out fast.

District Secretariats have free space outside the office and we can see a lot of translators on the premises of district secretariats. Dr.Thiruvarangan, senior lecturer in English, Mr. Wimal ,Head, Deparment of English and Linguistics, Mr. Selvarajah, retired assistant director of English, Vadamarachchi Zone and Gorden, graduate translator, University of Jaffna are appreciated for their valuable ideas and suggestions.

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